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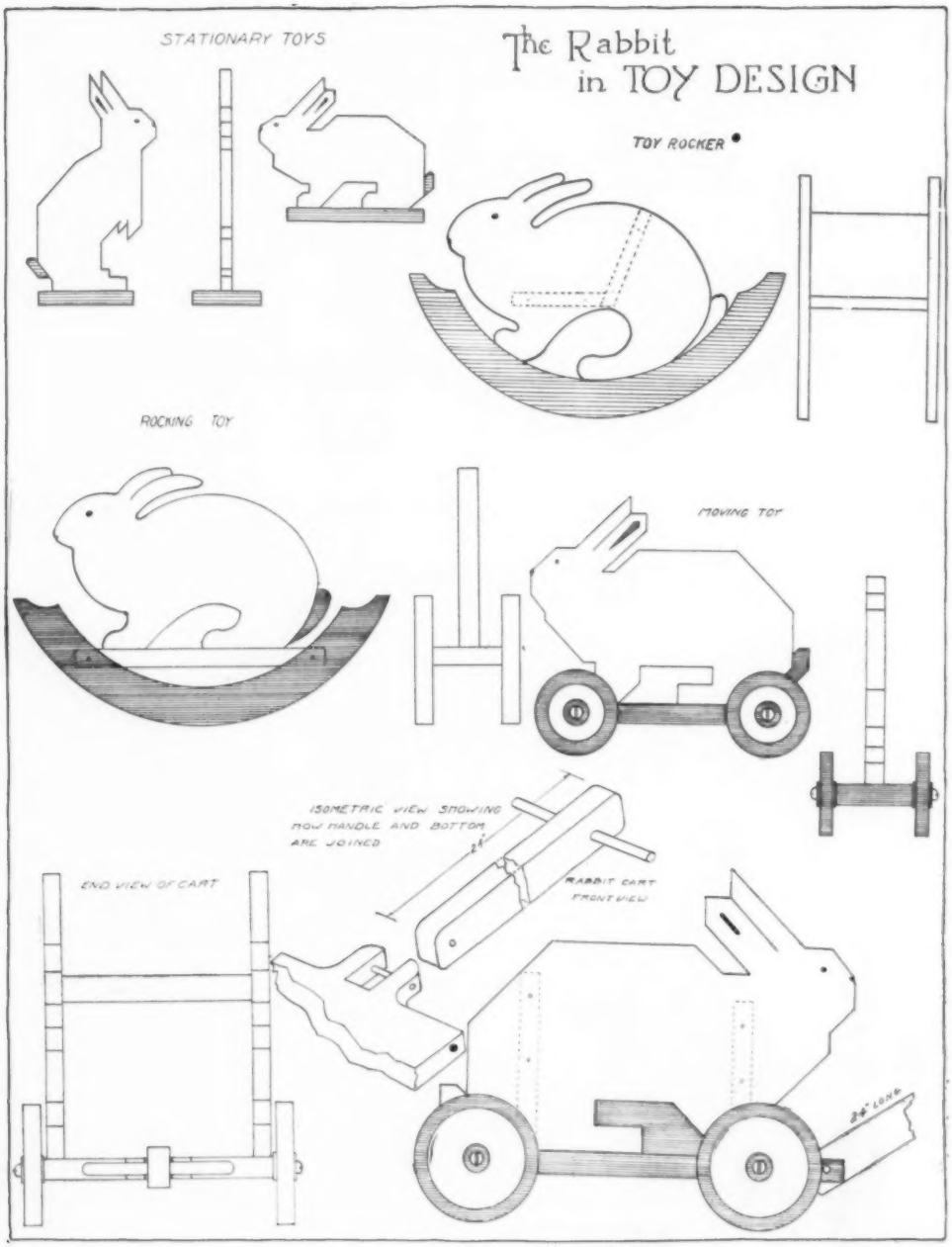
The Designing of Toys

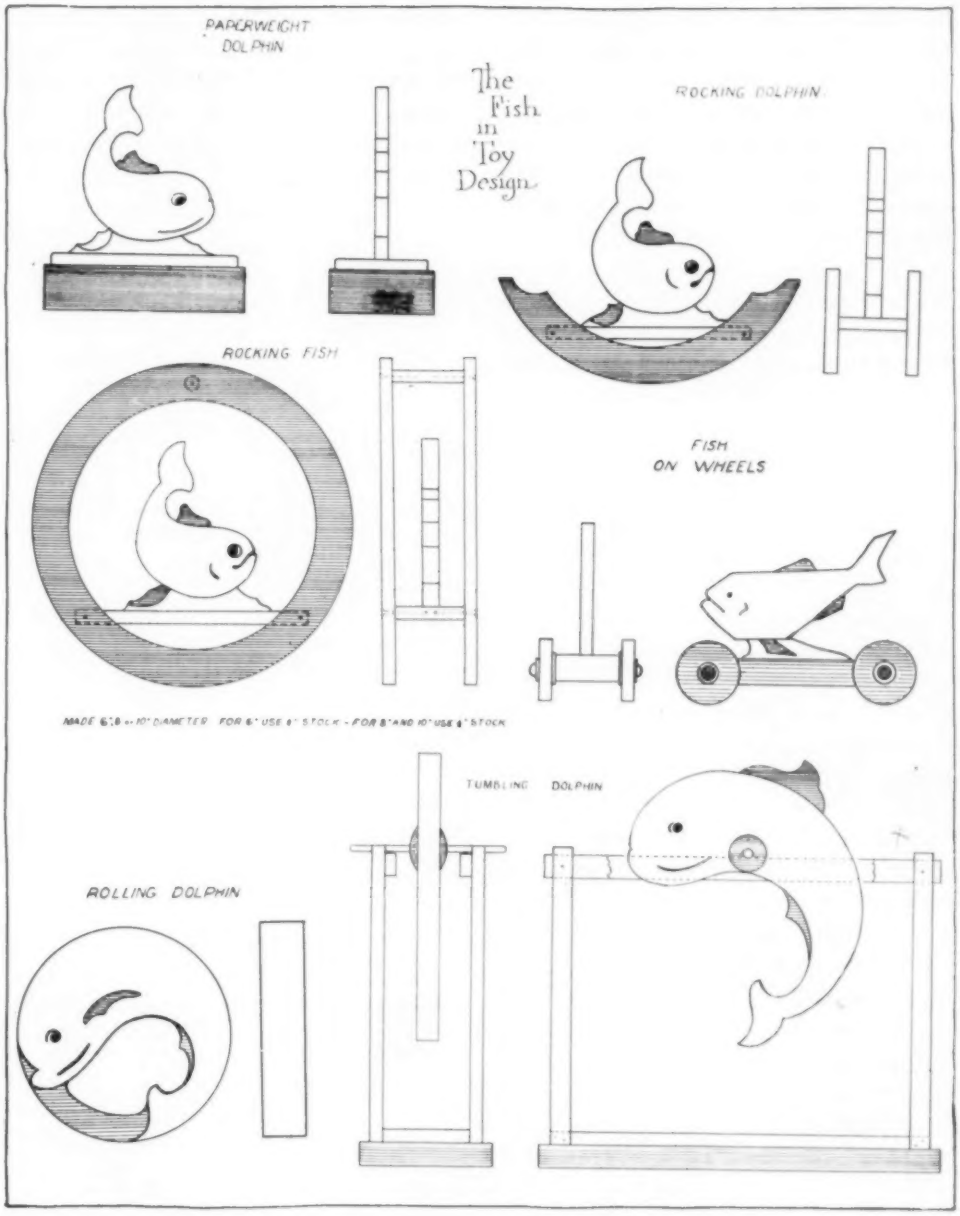
C. A. KUNOU

THE bringing out of the true and right idea of industrial art and manual training activities in the schools, is most important. It seems that in this process there must be a discernment of the true and that which is false, particularly in the claims set forth about these activities. Toys have been made in the schools for some time past, but the sort of toys made were generally of a so-called mechanical type. That is to say they were miniatures of big things, such as ships, automobiles, machines, wagons, etc., etc., and the nearer these miniatures come to be *exact* copies of the natural thing, the better it was supposed to be. Thus the toy ship must have all the tackling, rigging and mains of the natural ship. The toy auto must have the springs, running boards, lights and other accessories of the natural auto, and the old tin cans and scrap iron were supposed to be of great value in this scheme of work. And so, with Oriental faithfulness, the minute details of the natural things were copied. Now, in most cases, this kind of toy was made because it was *claimed* to be *inventional* work, which filled a suppositious vacancy or want in the manual training scheme. This claim was false, and for that reason the sorts of toys made did not and could not long survive. The work was really not what it was claimed to be. It was not inventional in nature, but mere copy work, and like some other manual training errors, it had its day. In the first place, there is no real need for any emptiness or lack of materials in the manual training scheme, because the world is full of motifs that may be taken up, conventionalized and adapted to the attainment of definite and useful purposes in the teaching of industrial arts work. The toys referred to in this article are the conventional toys. The conventional toys are really the inventional toys. The conventional toys are the toys of today and of tomorrow. They are the American toys. These toys express freedom from adherence to and blind copying of *minute* natural details. They invite originality, humor, caricature, individuality, industry, joy, and art. With all this they are based upon principle or law which is the American national ideal expressed. This kind of work is the corner stone of an American school of manual training or industrial art teaching.

The assertion may safely be made that when it is understood, conventionalization is the great secret underlying all right efforts in manual training and industrial art teaching. Further, that after all there is only *one* great manual training process, and the several interpretations, such as industrial, vocational, trade teaching, therapeutic hand work, etc, etc., are only attempted



A GROUP OF ANIMAL TOYS BY C. A. KUNOU


PAPERWEIGHT DOLPHIN
The Fish in Toy Design
ROCKING DOLPHIN
ROCKING FISH
FISH ON WHEELS
MADE 6", 8" & 10" DIAMETER FOR 6" USE 6" STOCK - FOR 8" AND 10" USE 8" STOCK
TUMBLING DOLPHIN
ROLLING DOLPHIN

FISH TOYS DESIGNED BY C. A. KUNOU

conventionalizations of the same *great one* thing to make it serve specific purposes. These processes of adaptation, to be successful, must be based upon Principle, and Principle is not man-made.

The method of teaching, therefore, must be a revelationary one, and this makes the work *take* with the pupils, because the pupils see that *it* works. (It, the principle.) This also opens the vista of an unlimited field for explorations, discoveries and conventions. This is the key to practical and successful manual training work.

There is no necessity of arguing about the practicability and material significance of toy making. Its bearings on the industrial side are too obvious. There is art, opportunity and money in it. And there is joy in it. It will simply revolutionize manual training practices.

Toy making as herein described, includes work in wood and painting. Painting belongs in the manual training room. It is easy, fascinating and applicable. The idea that manual training is only wood work has never been cherished by the author. The wood construction in toy making is simple and increases in difficulty of performance and complexity of nature, revealing the necessity for systematic procedure in the lay-out, cut-out and assembling processes. The painting is simple and it also reveals fundamental principles of color and mixtures as practiced in industrial arts.

A series of toys showing simplicity in motifs, and how the same motifs may be conventionalized and adapted in new varieties and combinations, is here presented. This series consists of four groups: First, one group illustrating various adaptations of the Rabbit in toy making; second, a group of Fish toys; third, a group consisting of Houses showing the simplicity of the original motif and how it may be made more complex; and fourth, a group of Autos and other toys that *"Go."*

THE RABBIT GROUP

Nos. 1 AND 2. Standing rabbits (stationary). These are cut out in the profile in ¼″ wood, squared outline and made of two pieces.

No. 3. Same motif, in larger dimensions, cut out in ⅜″ wood and put on wheels, which makes it a moving toy—one that goes.

No. 4. Same motif, in curved outline to conform to its motion—rocking. It is cut out in ⅜″ wood.

No. 5. Another adaptation of same motif in a conventionalized doll rocker which may be made of any size. It is a more complex toy. Curved in outline and consists of four pieces of ¼″ wood and assembled.

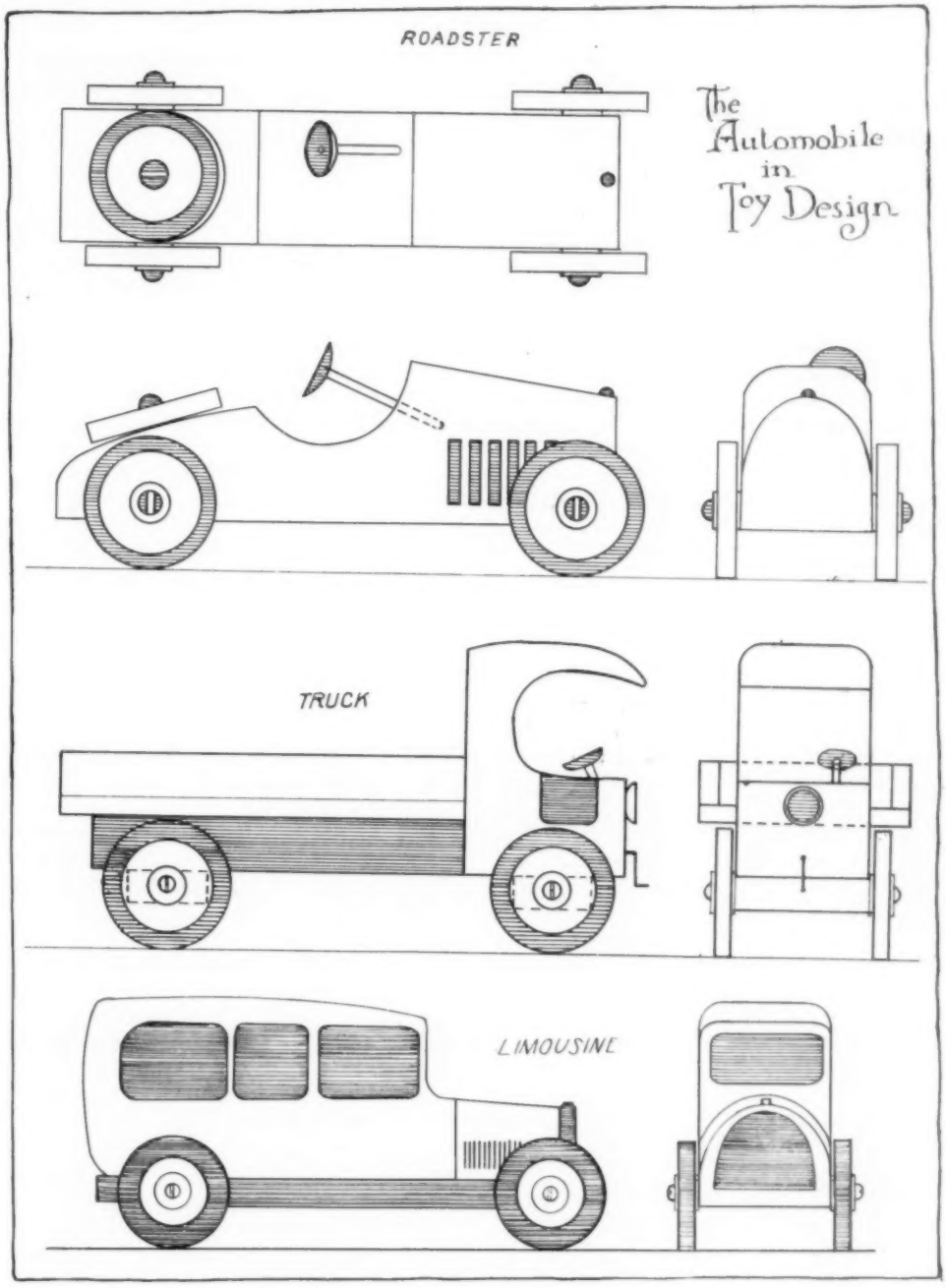
No. 6. A further adaptation of the same rabbit in a conventionalized cart, larger in size, mechanical and moving in principle, but squared in its profiles because when assembled it is rectangular in form. It will be noticed that the rabbit has retained the same reclining position and action in the various designs, except in the two stationary toys, where it is standing. Now, all these toys might have been made more interesting by changing the action of the rabbit in each design—a rule which applies to all toys.

THE FISH GROUP

The fish as a toy motif leads into a field as yet unexplored, so far as conventionalized wood toys are concerned. That here is a field with possibilities and interesting manual training efforts, is evident.

No. 1. A paper weight, curved in its outline, and while not a toy proper, is presented because it shows the adaptation of the fish. It is a novelty or "vogue" article, made of three pieces of wood, ¼″ for the body and middle base and ⅞″ for the subbase.

No. 2. A rocking fish, a further adaptation of same motif. It is cut out of ¼″ wood, consists of four pieces, curved in its outlines, to conform to its motion, and assembled into a toy.



AUTOMOBILE TOYS DESIGNED BY C. A. KUNOU

No. 3. Fish on wheels, another adaptation of the same motif. It is squared in its profile, cut out in ¼″ and ½″ wood. It goes.

No. 4. Tumbler; an adaptation of the same fish motif. It seeks to adjust itself to its proper gravity position. It is rhythmic in design and motion. Cut out in ¼″ wood. May be made in any size.

No. 5. Rolling Dolphin; the same fish, conventionalized into a rolling toy, which may be used like a ten-pin ball. It is made of ⅞″ wood to insure a steady run. The toy is pierced by sawing out the part in the blank space shown in the drawing.

No. 6. Tumbling Dolphin; another conventionalization of the dolphin adapted to perform on the horizontal bars. It is a somewhat complex toy which can be made readily by fifth or sixth grade pupils. It is constructed of ¼″ and ½″ wood and assembled as shown in the drawing. The bars should be about 12″ long. Button molds are fastened to the ⅛″ reed to guide the tumbler's motion on the bars.

THE HOUSE GROUP

This group of toys belongs to a class of industrial or inanimate motifs, such as furniture, trains, bridges, castles, churches, houses, etc. The drawings are intended to show the easy way in which conventionalizations may be made and to uncover the possibilities with this kind of toy. For this work reveals style and leads into the recesses of history.

No. 1. A little house, one piece, cut out in ½″ wood and shaped as shown in the drawing.

No. 2. A house with gable and chimneys, showing the process of building up the *types* into styles by adding parts to it. The house is cut out in ⅞″ wood.

No. 3. Modern bungalow, with front porch, columns and chimney. It is made of ¼″ and ⅞″ wood.

No. 4. Factory, conventionalized, smoke stack made of reed. The toy is made in ⅞″ wood.

No. 5. Apartment house, conventionalized front gable, side porches with steps, flat roof and chimney. It is a complex object made of several pieces of wood ¼″, ½″ and ⅞″ in thickness.

No. 6. California Mission, conventionalized historical motif. Complex, consisting of a number of pieces of wood of various dimensions.

No. 7. Modern office building. Made of thicker wood, conventionalized mezzanine floor, cornices and columns.

THE AUTOMOBILE GROUP

(A) This group includes an engine and a passenger coach. The group illustrates somewhat the unlimited field for conventionalized designs of autos, engines and vehicles of all kinds. These types may be called *one piece toys* because the body is in most cases made of one piece, the thickness varying with the size of the toy. The wheels are cut out in ¼″ wood for the smaller toys, and fastened directly to the chassis by roundheaded screws, placing washers on both sides of the wheel to prevent friction and to insure an easy and steady run.

The drawings show how the shaded parts indicate windows and other features which are painted in darker shade than the light and neutral background, in one color only. The material used in constructing these toys, is white cedar or pine of various thicknesses.

(B) No. 1. Roadster. Chassis made of 1⅞″ wood, shaped as shown in drawing. The wheels are cut out in ¼″ wood.

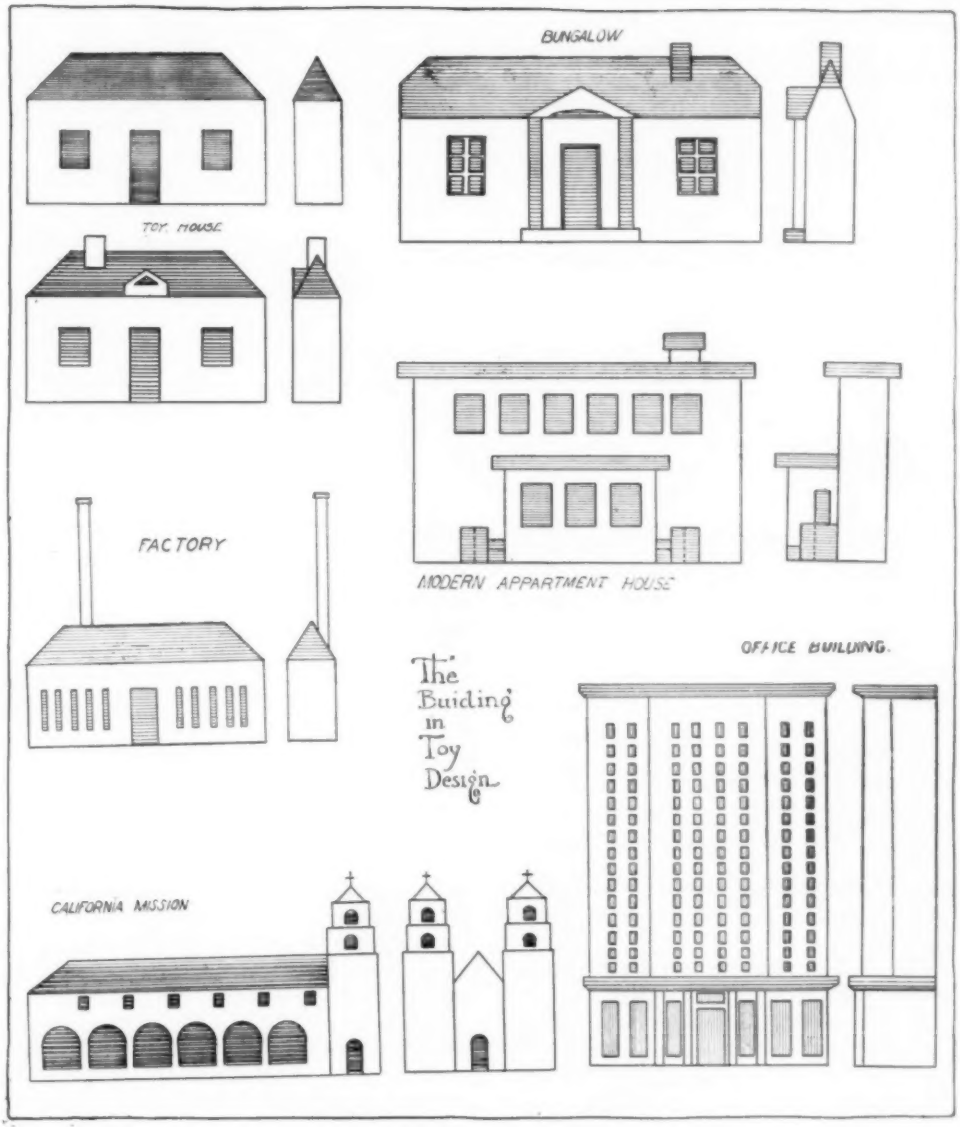
No. 2. Limousine. Chassis made of 1⅞″ wood, profiled according to drawing. Wheels are ¼″ thick.

No. 3. Truck. Chassis made of 1⅞″ wood, box made in three pieces ¼″ thick, axle pieces of ½″ wood. Wheels ¼″ thick. Chassis with driver's hood profiled according to drawing.

No. 4. Passenger Coach. Body made of 1⅞″ wood. Roof and end pieces are ¼″ thick, axle pieces ⅝″ thick, all nailed to body as shown in drawing. Wheels ¼″ thick and ⅞″ in diameter.

(C) No. 5. Engine. A somewhat complex conventionalized design made of several pieces, ¼″, ⅞″, 1¼″ and 1⅞″ in thickness, profiled and assembled as shown in drawing.

These groups of drawings illustrate that fish, bird, animal, human or industrial motifs may be conventionalized and adapted into designs for toys, cut out in thin or thicker wood, constructed and painted, 1st, in profile; 2nd, in full front; 3rd, in round; and that the same motifs may be made:



THE BUILDING IN TOY DESIGN BY C. A. KUNOU

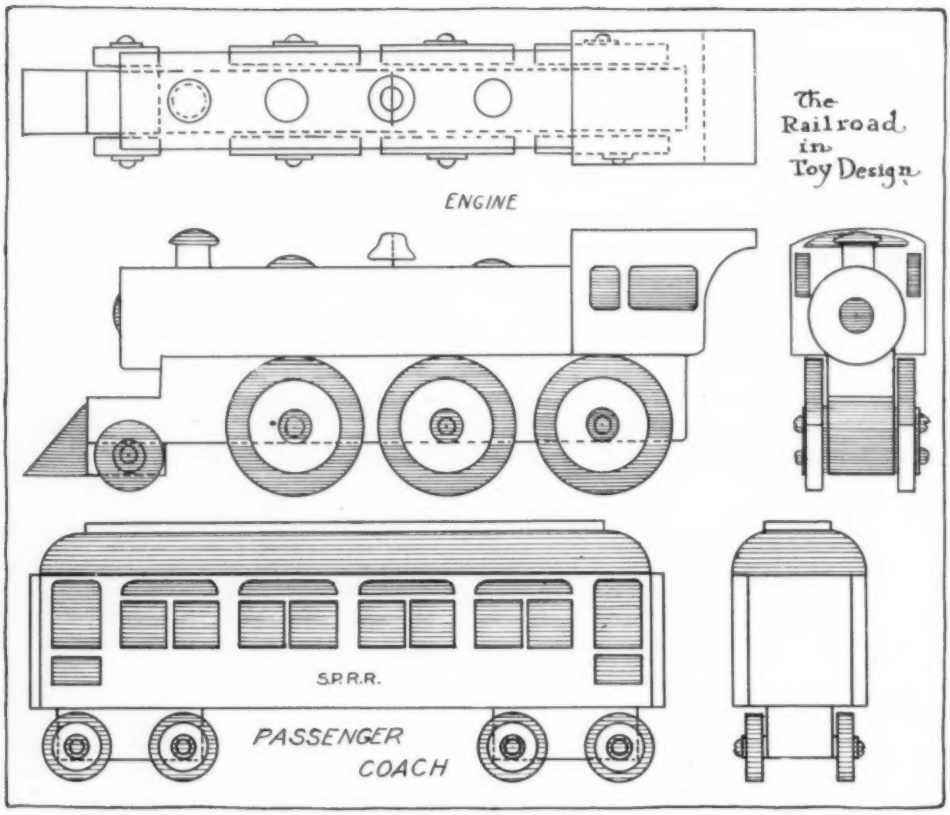
(a). Into a stationary or statuary toy, static in principle.

(b). Into a toy that *goes*, either mechanical or moving in principle, by attaching wheels to it or otherwise making it go. And also that the same motif may be further adapted in the designing and making of:

1. a rocking toy.
2. a cart.
3. a loose limbed toy standing on its legs, without a base to it.

Also that the same motif may be still further conventionalized and made into useful novelties or into furniture.

Methods of Procedure. In a class of toy makers the pupils should be kept together as a



THE RAILROAD IN TOY DESIGN

unit, each pupil constructing a toy, and all toys ought to be of the same type to insure practical results.

The class may be divided into two or more groups, each group kept together as a unit, and each unit constructing a different type of toy.

This arrangement should hold good in construction, assembling and coloring processes. Do not allow each pupil to dabble promiscuously with paint, under the stale tale of originality. Such procedure is an error. Therefore, determine the color scheme beforehand, and "drive through an effect" in green, blue, violet or gray. The result will be a revelation.

Steps in Construction of Toys.

First. Trace patterns onto the wood. This is done by drawing the outline around the edges of a templet made of thin wood or in heavy paper. This is the templet method. Or the pattern may be traced through carbon paper directly from the drawing or some motif taken from a poster or a magazine. This is a method of transferring the pattern.

Second. Cut out with coping saw, in profile or in full front (avoiding three-quarter views because such views involve perspective and pictorial wood painting not classed as toy making). Cut *on* the line and cut to finish. No filing.

Third. Cut base pieces, wheel, etc. Bases are cut small wood mitre boxes, with back saw. The mitre box cuts should always be fresh. No end planing. The bases are cut off from long pieces planed to exact widths. Thickness always that of the lumber. Wheels are cut out either with a wheel cutter or with coping saw. With older pupils power band saw should be available to expedite labor.

Fourth. Assemble the toys. Nail bases to the bodies of the toys. Then sandpaper off rough edges. Stand up the toys, examine the wood work and determine the color scheme.

Fifth. Paint the Toys.

(a) Give one coat of flat white or other under-coat, by dipping if many toys, by brushing on if a few toys only are to be painted. This under coat, or primer, must be colored to agree with the colored enamel to be put over it. If this is not done the toy will be *streaky.* If the toy is to be painted in green effect, put same green in the undercoat; if in blue, put blue in the undercoat.

(b) Stand up the toys and let dry, not less than 48 hours before applying the coat of enamel. A chicken wire 1″ mesh, 18″ wide and 2 ft. long is a practical tray to stand painted toys on, because it permits the paint to drip off and not collect at the bottom edges.

(c) Enamel the Toys. This process is also done by dipping or brushing methods. The dipping corresponds to spraying done on a large scale. If, as has been said, only a small number of toys are made, the brushing method is, of course, the best. For enamel use white enamel. To make white enamel into colored enamel, use colors ground in oil. Determine the color to be used by mixing these paints. Now *tone* this oil color with a small quantity of white enamel. This is your color. It is neutral and soft, by the introduction of white into it. Now put a *speck* of this color into a quantity of white enamel, enough for all toys. This enamel is now very light and neutral and is called a *tint* of the darker color, which is called a *shade.* If the tint is not dark enough put more color in it. In this way various tints and shades of the same color may be obtained. Now, the skilled application of delicate tints and shades of *one color* is an attainment in industrial arts. Apply this tint all over the toy by dipping or brushing it on.

(d) Stand up the toys and let dry, not less than 48 hours.

(e) "Come back" and paint the eyes, ears, nose and other features (indicated by shade lines in the drawings) with the dark color or the shade. The toys are now correctly and harmoniously painted in what is known as a "two tone" color, in which the tint forms a large neutral background and the features in darker shade stand out in pleasing contrast. This color scheme is known as a monochrome, because it is composed of tints and shades of *one color.* The interest and effect is secured by variety in light and dark. It is in contrast with the much used polychromes in which interest is secured by variety in colors. The two tone color scheme is practical and fundamental. It forms the basis of the use and study of colors as practiced in industrial arts. It never fails to yield right results.

List of Materials

For the toys herein contemplated, following materials are necessary:

Wood:

Yellow Pine, Basswood or Poplar, No. clear, kiln dried, surfaced two sides: (S2S) and milled to following sizes: ¼″ x 6″, ⅜″ x 8″, ½″ x 10″, and ⅞″, 1¼″ and 1⅞″ in any widths. These woods may be obtained in any lengths. What is known as "shorts" will sometimes cheapen the cost.

Paint Brushes, etc.:

Sash Fool Brushes, rubber set, flat, N1″.

Artists' Brushes, No. 10, flat, ½″ and ¾″.

Artists' Brushes No. 3, Round Sable, (pointed).

Paints.

Blue, Cobalt, ground in oil, ½ lb. and 1 lb. cans.

Green, Chrome M, ground in oil, ½ lb. and 1 lb. cans.

Yellow, Chrome M, ground in oil, ½ lb. and 1 lb. cans.

Red, Vermillion, ground in oil, ½ lb. and 1 lb. cans.

Black, ground in oil, ½ lb. and 1 lb. cans.

White, Undercoat, ground in oil, in pt. cans.

Enamel, White, ground in oil, in pt. cans.

Turpentine, for diluting paints and enamel and to keep brushes soft and clean.

Nails, Brads and Screws:

Wire brads, ¾″, 1″ and other sizes if needed.

Shingle nails, blue.

Escutcheon pins, Brass, ½″ and ¾″.

Screws, Round Head, Blued, ½″ No. 7, ¾″ No. 8, 1″ No. 10, for fastening of wheels, etc.

Button molds, wood, ½″, ¾″, 1″, 1½″, and 1¾″ in diameter for wheels, may be obtained in any department store. (Wheels may also be cut out by the pupils).

Standard Wrought Washers, $\frac{3}{16}$″ diam. ¼″ hole, also other sizes as required.

You are a Designer

CAROLYN F. JENKINS

YOU are a designer whether you want to be or not. When you dress yourself, when you buy a hat or tie or select materials, you are a designer. When you set a table, arrange a bouquet, plan a garden, hang a picture, or write a letter—you are a designer. When you build a house or factory, decorate a shop window or write an advertisement, you become a designer.

The home reflects the taste of the housekeeper. The costume reflects the taste of the wearer. The appearance of the place of business reflects the taste of the business man. The farm reflects the sense of pride of the farmer. The cleanliness, order, and beauty of a town or city reflect the appreciation of good taste of its people.

There seems to be an awakening of people throughout our country to the desire to improve their homes inside and out, according to the best standards.

The real estate agent appreciates the value to his business of good taste and order in the appearance of the house and its surroundings.

If the modern business man fails to recognize the aid that art can give to him in each and every department of his business, his competitor will—will get more efficiency from his employees through giving them artistic surroundings for the display and arrangement of goods to be sold and will please his customers by such small matters as an individual design for the firm's wrapping paper.

What do we mean by the best standards? Surely not the standards of wealth and luxury and the possession of much goods. The standards of good taste are taught by the practical, commonsense application of the principles of color, form, and line, harmony, contrast and proportion.

These principles are taught in the course of art education of our public schools. This art education should be an organized, consistent interweaving of art problems with the regular course of the school and in turn serve the general industrial requirements of the country.

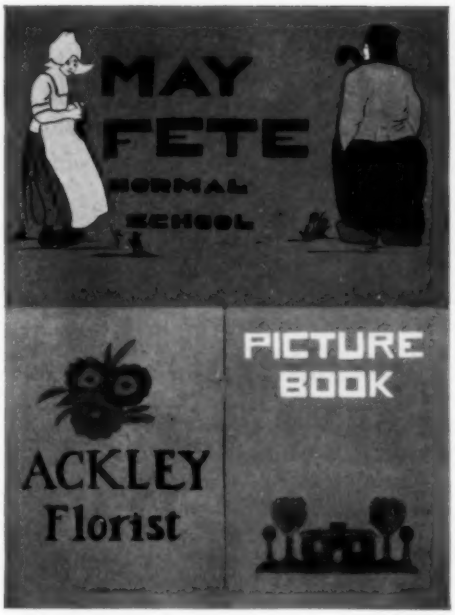
Through this study it is the aim to make the work of still greater educational value, so that the child will gain an appreciation of the value of industries and a greater knowledge and interest in them as well as a practical application of art principles to all walks of life. The drawing course should be planned according to location, needs, and interests of a community.

To gain good results and the greatest value from the school drawing, the teacher must have:

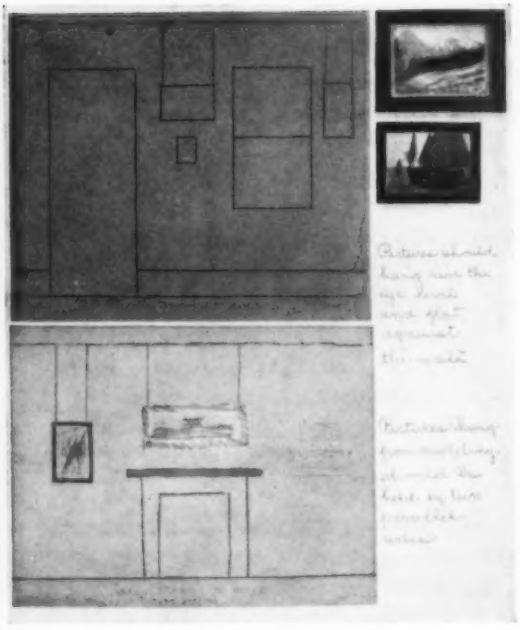
1. Knowledge of subject, which means:
   a. Sympathetic understanding of aims and scope of work.
   b. Understanding of values to be gained.
2. Interest and enthusiasm in work.
3. Careful preparation.

Successful teaching does not depend so much on the teacher's special ability or inability to draw (as some people think) as upon the already stated requirements.

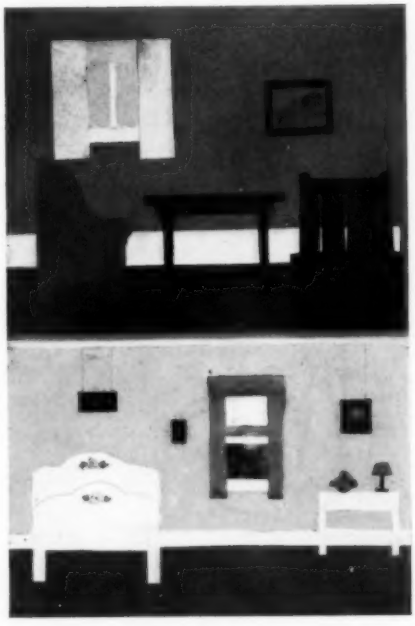
It is my desire to state here a few definite problems which some of the readers may find usable or at least suggestive. These exercises have no



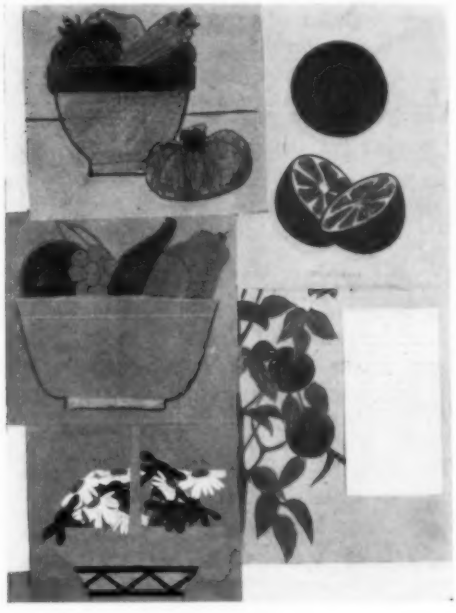
LETTERING TOPIC



PICTURE ARRANGEMENT TOPIC



ROOM FURNISHING TOPIC



FRUIT AND VEGETABLE TOPIC

SCHOOL TOPICS ILLUSTRATING MISS JENKINS' CORRELATED ART COURSE DESCRIBED IN THE ACCOMPANYING ARTICLE

particular relation to each other but may be worked into a correlated course of study and made suitable for a particular grade or ungraded group of pupils.

TOPIC: LETTERING

1. *Industrial correlation*

The history of printing, its origin and development, its uses and styles. "Every school boy and school girl who has arrived at the age of reflection ought to know something about the history of the art of printing."—

a. References.—The School Arts Magazine, October, 1919; Alphabets, old and new; Elementary Lettering Charts.* Advertisement "cut outs" collected by pupils.
b. Discussion oral or written as language or history lesson.

The trimming, mounting, and classification of reference pictures, letter types, and examples of spacing and arrangements collected by teacher and pupils, as one of the drawing lessons.

2. *Problems*

a. Lettering, with pencil or lettering pen, cover for school paper.
b. Program for school event.
c. Advertisement for local shop.
d. Motto for schoolroom.

Devices. Plain or squared paper for practice spacing. Cut letters, for practice spacing. Carbon or pencil blackened paper for transferring. Heavy lead, stick end like match with ink, lettering pen or brush for final copy.

TOPIC: PICTURE FRAMING AND HANGING

1. *Industrial correlation*

a. References—Local shops, magazine or book articles, pictures.
b. Discussion:
Width of frame for picture.
Color of frame for picture.
Whether or not mat should be used.
Whether or not inner contrasting margin should be used.
Processes of framing and hanging.
Place and space for hanging.

2. *Problems*

a. Pupils or teacher collect suitable inexpensive color prints, black and white or brown-toned prints. With paper or cardboard toned or colored with crayon or brush cut to represent frame. Mount with picture to illustrate small model of framed picture.
b. Mechanical drawing, with ruler and pencil outline to illustrate correct hanging of picture against wall surface in relation to window, door and furniture placings.

TOPIC: ROOM FURNISHING

Wall and floor coverings, furniture.

1. *Industrial correlation*

a. References—Book and magazine articles, pictures from advertisements, samples, models.
b. Discussion.
Production, styles, developments, uses, arrangements.

2. *Problems*

a. Cut paper furniture designs.
b. Mounted and classified samples of good and bad taste in wall and floor coverings.
c. Mounted pictures of rooms arranged in good and bad taste.
d. Mechanical drawing side elevation of furniture spacing against wall space in relation to doors and windows.
e. Poster, in cut toned papers to represent wall and floor coverings, also furniture placings.
f. Booklet "Rubber from Tree to Tires," correlated with perspective drawing.

TOPIC: FRUITS AND VEGETABLES

1. *Industrial correlation*

a. References:—Seed catalog pictures, any fruit or photo showing trees, vines, plants, gardens, mills,etc.
b. Discussion. Manner of growth, cultivation. Uses: food, fresh, dried, canned; drink, juices.

2. *Problems*

a. Flat crayon drawing of tropical fruits—banana, orange.
b. Natural and comparative size drawing or cut-out of native fruits.
c. Poster. Drawing in brush or crayon bowl of fruit for table.
d. Poster. Cut-out. Basket of vegetables for store window.

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Design Helps for Supervisors

STANLEY G. BRENEISER

IN this day when art training in public schools should be of great practical and vocational value to every child, it is necessary that a hearty sympathy, understanding and correlation should exist through the entire school system from pupil to supervisor and superintendent.

Some supervisors may find themselves in a position where this vitally important condition is difficult to attain. The reason, perhaps, may be that industrial and applied art is an innovation in their school system and the teachers are unprepared to carry on the work successfully.

Again, there may be only one supervisor, in a rapidly growing city, with many teachers under his direction. His duty not only includes planning and directing the work of the teachers but a great deal of the personal teaching of the children as well.

The problem is to find a method by which one supervisor can do all of this and still be as successful as if he had the assistance he really needed.

My own position demanded that I teach in all of the rooms of nine large buildings, once every three weeks. This in itself was quite enough to keep me very busy. My main difficulty, however, was the fact that the teachers in almost every case were unable to carry on the work between my visits. They were totally uninformed in the principles of art and in any practical drawing and could not satisfactorily do the teaching I had outlined.

I had also found that the children of the upper classes were unable to do the work that might reasonably be expected of their respective grades. In fact, they had never had any practical teaching in this subject and were unable to do much more than copy from the blackboard.

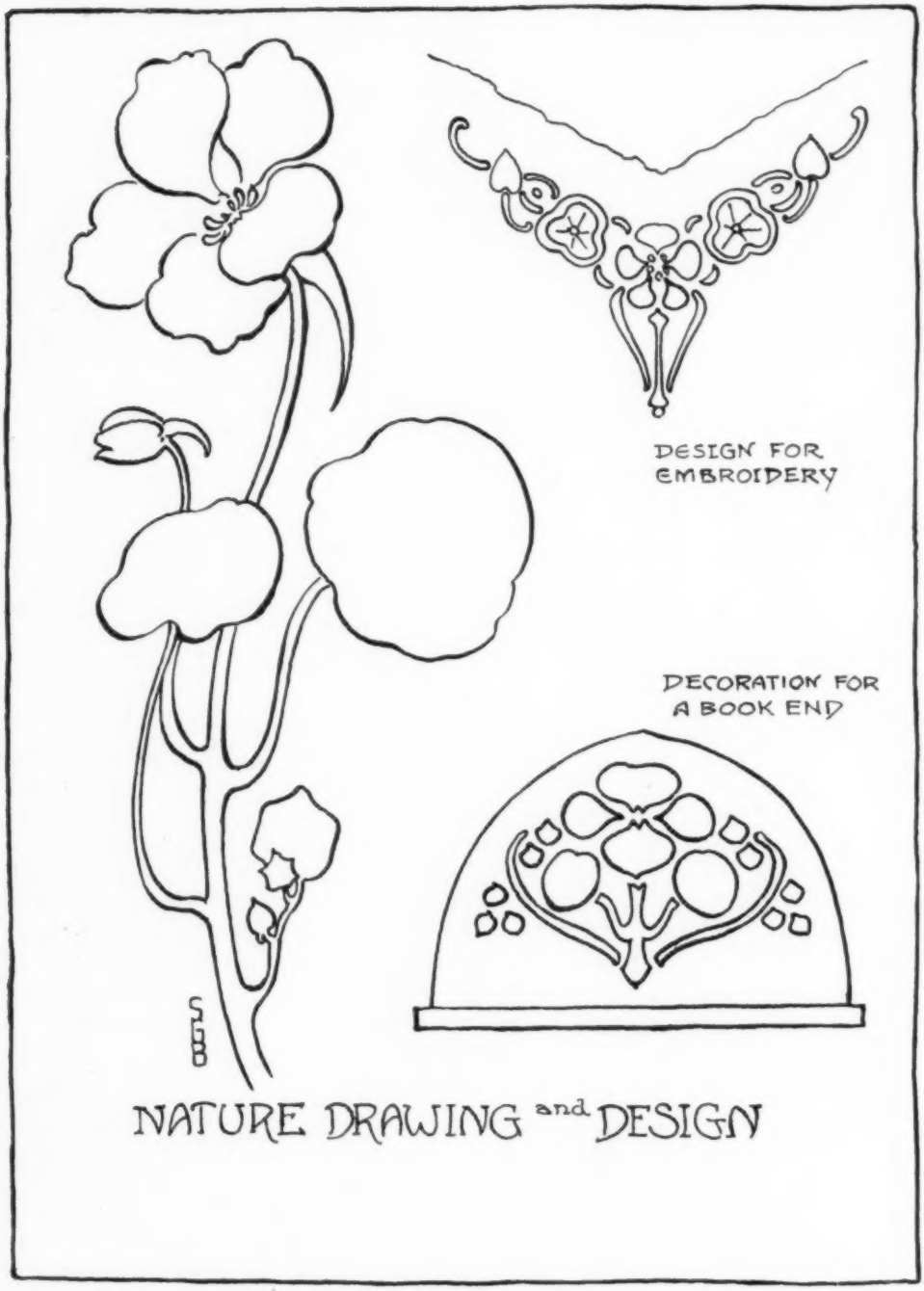
After struggling along for several months under these conditions I realized that something desperate must be done. Otherwise, no satisfactory results could possibly be secured nor could the children understand or appreciate the value of the work to be done.

The ideas that I have worked out and found to be very helpful may prove valuable to a supervisor in a similar predicament.

With the consent and co-operation of a sympathetic superintendent, I have instituted "grade meetings." These are three each month, in number. One is for teachers of grades one and two; the second, for third and fourth grade teachers; and the third, for fifth, sixth, seventh and eighth grade, and departmental teachers of drawing.

At each of these meetings I discuss the work of the coming month, taking up the lessons individually and making clear their purpose and the results that should be obtained. This is done verbally, by illustration and sometimes by the actual working out of the problems by all of the teachers present.

During these discussions, art terms naturally occur and I take the opportunity of explaining them. I try to make these explanations so clear and



A NATURE STUDY DRAWING AND TWO APPLICATIONS BY STANLEY G. BRENEISER

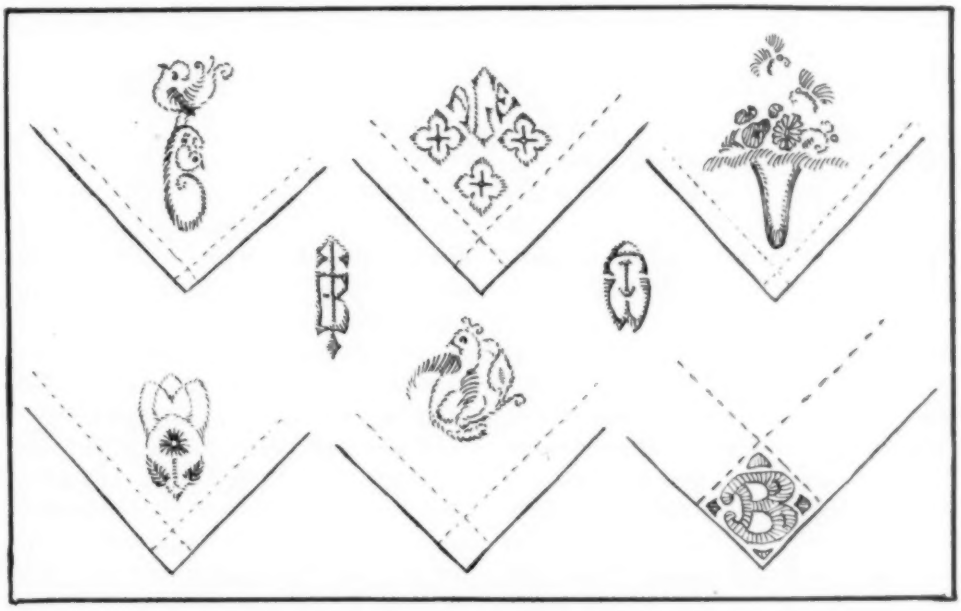
vital that they will become a useful part of each teacher's active mental equipment. Then, and then only, is she able to give her pupils a real grasp of art principles.

We discuss technique, its value and the special methods for different mediums. At some time during the year, we have practice in each one of the various forms. In connection with this practice work, I bring out the comparative execution to be expected of the children in the respective grades; and lay emphasis on the amount the child should gain, mechanically and esthetically.

As an additional help, I give each teacher an outline sheet and one or more sheets of illustrations. These outline sheets consist of a carefully planned series of lessons for the entire month. They form the basis for discussion at the meetings and are so clearly explained that even the teacher with no previous understanding of drawing and art can follow them with comparative ease.

The sheets of illustrations contain source material for the month's outlines. I work out the originals and give the mimeographed copies to the teachers, with the distinct understanding that the illustrations are not to be copied by either teacher or pupils but are to be used only for suggestion and comparison.

These sheets are of especial value to the teachers of the middle and upper grades. In these grades direct correlation with vocational and academic studies is made a prominent feature, and at least one lesson each month is related to another study. For example,



DESIGNS FOR EMBROIDERY, BY STANLEY G. BRENEISER

in the autumn we study nature drawing in the sixth and seventh grades, using flowers and weeds, etc., for subjects. I devote one lesson to the girls, making designs from some of these drawings which can be worked out in the sewing class.

Each girl works out this problem according to her own ideas, then takes the finished design to the sewing teacher for help in applying it to the garment she is making.

The illustration given is the type of source sheet distributed to the teachers. It shows the steps from the nature drawing to the finished design ready for application to a dress.

For the boys at this time, I also give a correlative problem. The application of a design made from a nature drawing to a book end is their work.

These illustrative sheets are distributed and discussed at a meeting a month before the work is to be carried out in the schools. This gives the teachers ample time to experiment with the lessons, and become well acquainted with them before they present them to their classes.

This is simply a brief explanation of my method of training the average grade teacher in the principles of art as taught in the schools. It has resulted in much more satisfactory work in the schools under my supervision than would have been possible without its adoption. I hope that it may prove helpful or serve as an eye-opener to other supervisors who are confronted with just such a concentrated job as I had. Possibly it can fulfill such a teacher's earnest wish—to be able to be three people at once—and give him some measure of the satisfaction it has given me.

Developing the Esthetic Sense Through a Study of Design

ELIZABETH CAHILL

THE continuation school as it is established in our greatest American cities today affords the most promising outlook for the future of education, in the words of Louis Nusbaum, Superintendent of Continuation Schools in Philadelphia, Pennsylvania.

At the very outset, when continuation classes were not even organized (though the state law for their establishment had been passed), the far-seeing Philadelphia educator pointed out to the new group of teachers that emphasis would have to be laid upon the cultural, the esthetic, side of education if the continuation schools were to do their utmost for the individual pupil and for the community in which, as a citizen, the pupil must eventually play his part.

In the program provided for this important group of schools in Philadelphia, the *beaux* arts may be said to find much more than honorable mention! In the six hours assigned for the academic teacher, one hour is devoted to the liberal study of drawing and painting,

decorative art coming in for a most generous share of the time, though studies from life (plant forms and the posed human figure), landscapes as themes for interior decoration, perspective drawings of objects including fruits and vegetables, are by no means neglected. In the study of the materials available for design, historic ornament receives attention, of course, and at this point the way is opened for an alluring introduction to the study of history.

In the field of decorative design with its innumerable applications, the mere study of form—of line and proportion—has itself proved to be of extraordinary value to the pupils of continuation schools, for these pupils have been withdrawn from the regular schools, just at the moment when observation in the fields of form and of color may be said to awaken—to awaken, that is, in the sense that the observation becomes analytic and, as a consequence, fruitful.

It is often amazing to the teacher of a continuation school (in which the cultural side of education is emphasized) to find that even pupils from lower schools, in which drawing has been little taught, display a considerable ability in assimilating the principles of proportion, the laws governing harmony of line, adaptation of units to fields varying in shape or in dimensions, the principles lying at the foundation of color groupings; and beyond all, the ability to *produce* colored designs of decided merit—dainty creations for collars, box lids, calendars, table-runners, panels, curtains, screens, even patterns of sufficient richness for carpets, rugs, wall paper.

Not the least valuable of the purposes served by these lessons in decorative art is the opportunity given the teacher to broaden the pupil's range of observation—an opportunity of more than ordinary value to the continuation pupil whose journeys during his working day are apt to bring him into many quarters of the city or to many parts of a handsome building. Teachers alive to the opportunity to cultivate a broad familiarity with decorative art have learned that the pupils most alert in assimilating the instruction have begun to examine stone decorations on houses and public buildings, to study design as displayed in jewelry, silverware, furniture, curtains, rugs, wall paper, pottery, dishes. Some have even pushed their observation to a point where real research may be said to begin, visiting famous churches, galleries, libraries, museums, in the effort to gain first hand knowledge of the various styles of historic ornament.

In a Philadelphia continuation class not long ago, the assignment for the following week was worded in this manner: "Go to the department stores, art shops, jewelry stores, to the School of Design, the School of Industrial Art, the Academy of Fine Arts. Study design wherever you can find it—in rugs, curtains, wall paper, dishes. Analyze every design you see and become intimately acquainted with its plan."

The following week, to the great delight—nay to the amazement of the teacher—the pupil who had done the most to familiarize himself with these numerous places had been apparently the most unpromising, the most inartistic boy in the class. Yet he had visited Memorial Hall where many fine

collections are displayed, also the University Museum. But best of all, he produced that day an original design for a table-runner. This pupil had not begun the study of drawing till his entrance into continuation school. At first he appeared dull and unresponsive to the appeals of history, civics, literature, music. At the present moment he is a critical observer of the work produced in the class. He has grasped the fundamental laws of design and can even talk rationally about bi-lateral symmetry.

Let us hope that the lives of all pupils may be broadened immeasurably by even the brief period of contact with the decorative arts afforded by the two years spent in continuation school.

Developing the Imagination

G. F. PELIKAN

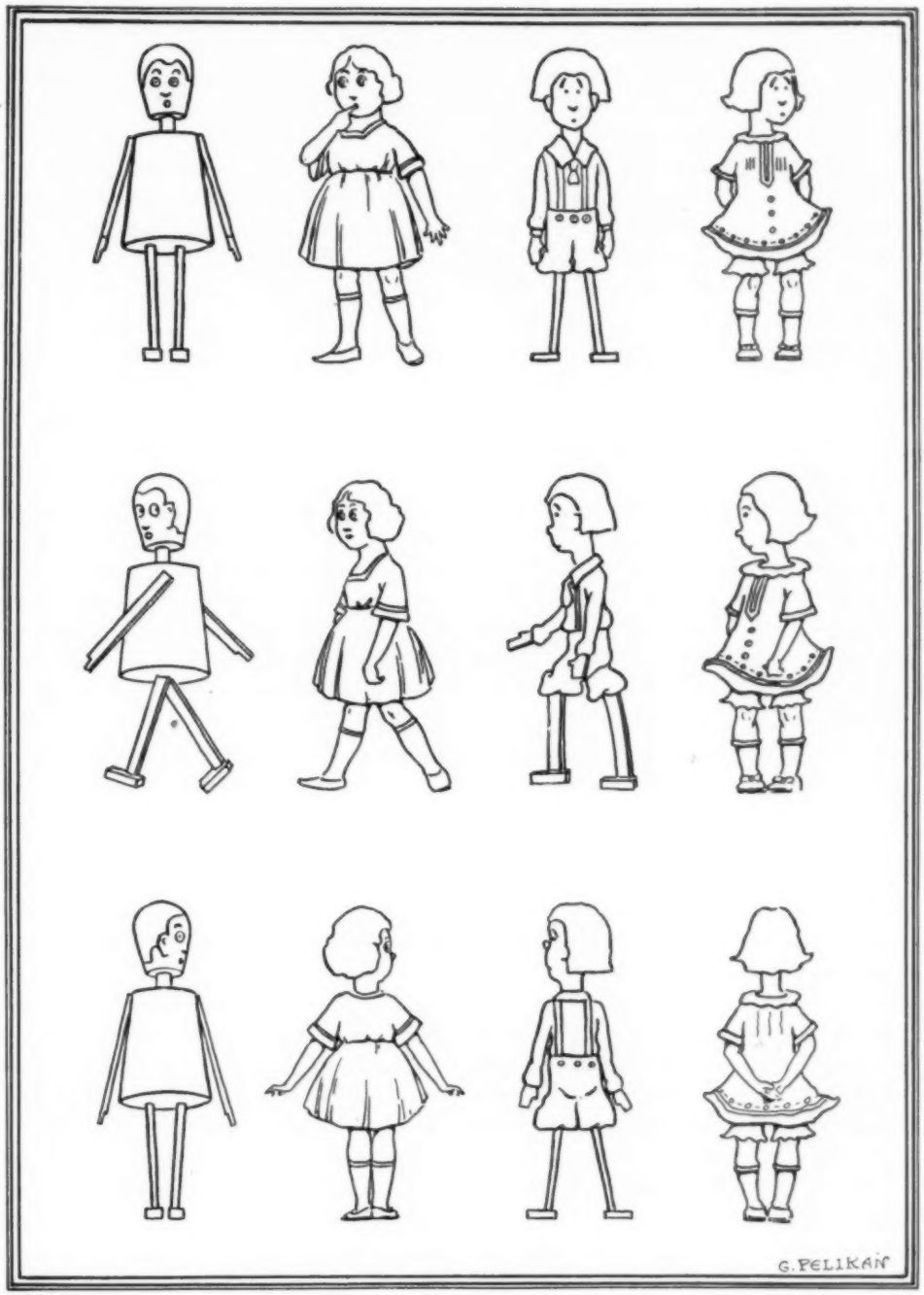
ANY intelligent art teacher, or in fact, any intelligent person would resent being referred to as unimaginative. This resentment is quite well founded. To be accused of being unimaginative is to be accused of being dull.

Ernest Batchelder in his book "Design in Theory and Practice" describes imagination as being "the active, creative, faculty of the mind." Harrington Emerson, the well-known efficiency expert, in speaking of one of the principles of efficiency, namely that of planning, says, "the man, therefore, who would become an expert in planning must cultivate the power of imagination."

In the first place then, it is desirable to possess a good imagination, and in the second, this desirable quality can be cultivated.

The best method for stimulating the faculty of creative thinking is more or less an individual problem. It depends for one thing on the lines along which our interests lie; whether we wish to create, originate, experiment and think for ourselves, or whether we are willing to accept things in general and be satisfied with copying others; always following instead of sometimes leading.

One of the most important things in education is to stimulate this creative faculty and not to stifle it. Show me the child who lacks imagination and I will show you a dunce. Imagination, besides being active and passive, may be for good or for bad. It is in the development of the former that we, as art teachers, wield an enormous influence. Children and young people do not have to be urged to make use of their imaginations; it is as natural for them to imagine things as it is for a fish to swim. The problem for us is to discover the dreams and ideas of these young people, draw them out, develop them, stimulate them and direct them into the right channels; that is, make them active instead of passive.



WOODEN MANIKINS CAN BE MADE UP AND DRESSED TO SUPPLY A SMALL ACTION MODEL FOR THE USE OF PUPILS. DRAWN BY G. F. PELIKAN

It is not possible to do this by means of certain rules or strict disciplinary measures, it is an individual problem. In this we are helped by the fact of having a limited number of students in each class, so that we are able to become better acquainted with them individually.

It is with the hope that the following suggestions may act as a stimulus to further endeavor along this line that I am giving them. The age and type of the student is so varied and requires such different methods of approach that I am forced to generalize and be less specific than I should desire.

The question as to how many students have read "Treasure Island," "Twenty Thousand Leagues under the Sea," "The Last of the Mohicans," "Rip Van Winkle," "Grimm's Fairy Tales," "The Arabian Nights," etc., will reveal two things; first, the general interest on the part of the class, especially among those who have read any of the above mentioned books; and secondly, a surprising number of boys and girls who have not read them. Now ask them to read any one of these books within a given time and then have them make a black and white composition of any scene or event of the narrative which appeals to them most.

It is advisable that they work in charcoal, that much disliked but remarkably pliable medium. It may be necessary for the teacher to give a talk on the value of charcoal as a medium of artistic expression. I have seen students wrap a piece of paper around a stick of charcoal in order to avoid soiling their fingers. This is unworkmanlike, and a mistaken attitude that should be overcome at the beginning. Michael Angelo, or any of the great masters were not afraid to soil their hands in creating a beautiful mural painting, piece of sculpture, fresco or a carved altarpiece.

The first composition will show among other things several centers of interest, concentration on unimportant details, lack of contrast of black and white areas, poor balance, and numerous violations of the principles of beauty. Here is the chance for the teacher to do some real, constructive teaching, whereby the student will gain valuable cultural as well as practical knowledge.

Tack all the compositions on to a screen or board and require the students to gather around them with note books, and criticise each composition. If your knowledge of composition is limited, by all means obtain the eight plates of "Design Principles" by Mr. P. J. Lemos. You will be able to apply any or all of these principles in the criticism of any of your compositions.

Forget for the time being the fact that you must have so many water color sketches of still life or flowers; so many posters, or so many flashy all-over patterns for the annual exhibit, in order to show your ability as an art instructor. If you are at all anxious to obtain original, creative work from your students you will be repaid by trying this problem with your class. You must be on the alert to recognize the possibilities in any of these compositions, help the student to develop them and bring the work to a successful conclusion. These compositions may be either decorative or realistic in treatment, and may be limited to a few or many values which may later be interpreted in color.

The assignment of subjects may

correlate with any other department in school, history, literature, dramatic art, music, etc. You must furnish the right kind of inspiration. Any of the plays of Shakespeare, Oscar Wilde's "The Happy Prince," "The Birthday of the Infanta" and legends from Bullfinch's "Age of Fable," biblical stories, or historical events all lend themselves admirably for this purpose.

If you want to introduce some of the play element into the problem, ask them to draw four different dolls, elves, gnomes, animals or toys, making them about three inches high and one inch apart. This will call for original ideas and will result in a variety of expression. Should you wish to carry the problem a step further, ask the class to draw these same figures in different positions, either moving or stationary, but retaining their general characteristics. This will require careful drawing and a knowledge of elementary perspective. The problem may still be carried a step further by making working drawings of the best dolls or toys and having these made up in the manual training department, afterwards working them out in color.

The practical application of costume design, a decorative design, or scenic design can be worked out very effectively by a costume ball for which the students design and make their own costumes and accessories. A definite period, style, country, historical event or book should be selected as a background, and the costumes, decorations and accessories be as accurately in keeping as possible. The clown suit, ballet dress, toreador and similar suits have been borrowed from the town costumer so often as to be of little artistic value.

With the wealth of good books, plays, moving pictures, and good reference material, it should not be a difficult thing to find sufficient material to act as an incentive in the process of stimulating the imagination.

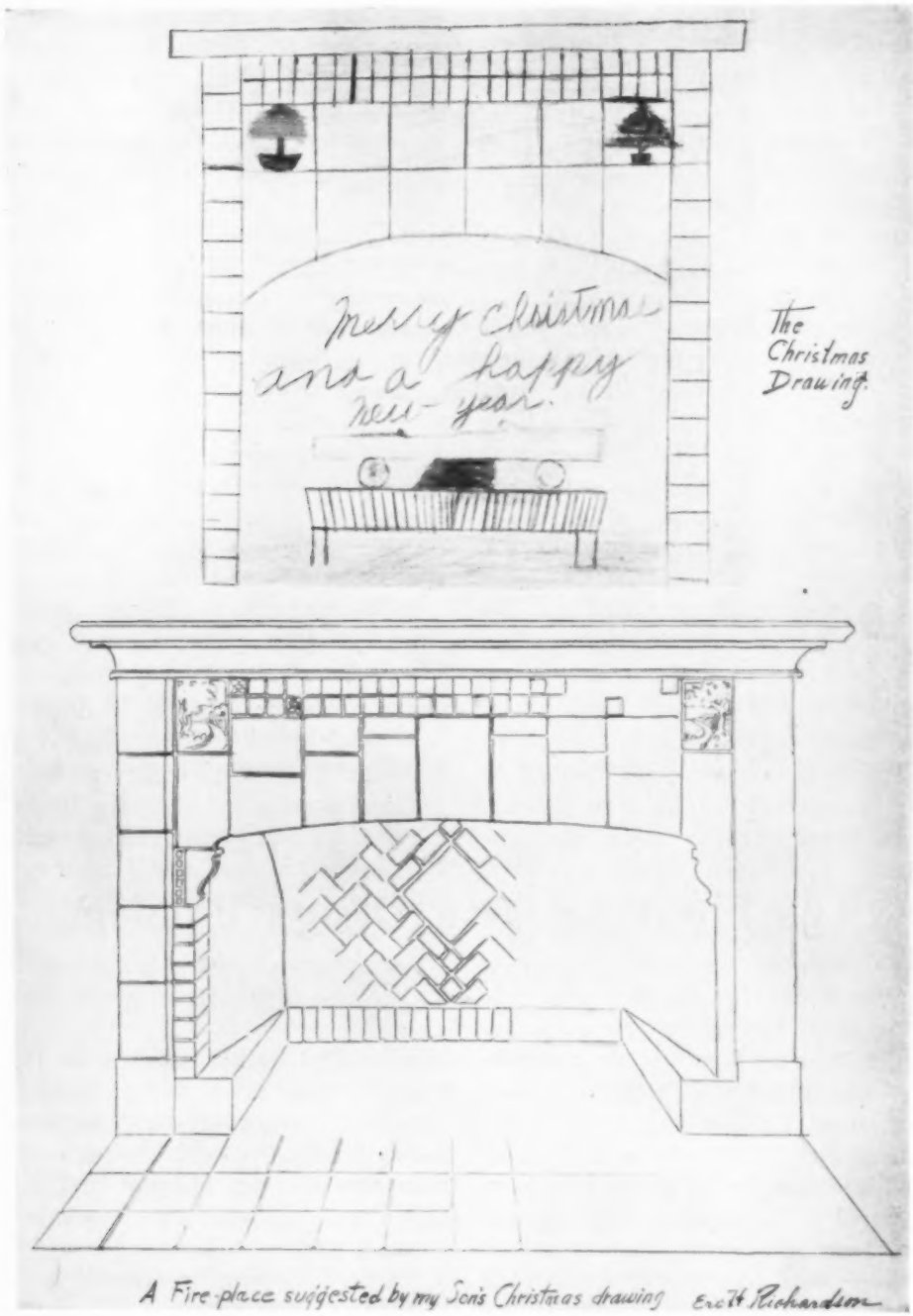
The Fire-Place as a Design Problem

ERI H. RICHARDSON

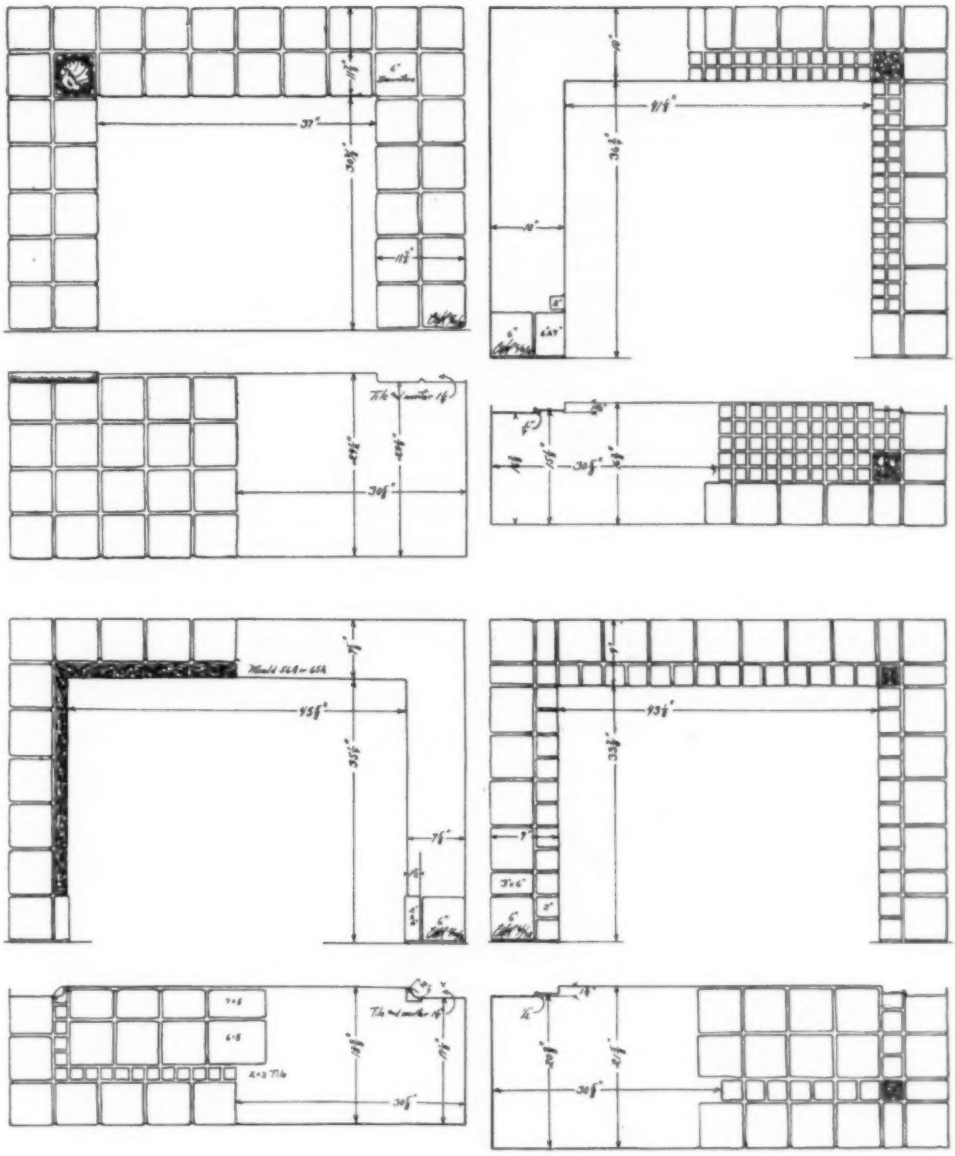
I HAD never heard of the fire-place being offered as a problem for school design, and until my good friend, Mr. Lemos, the Editor, set me to thinking by his request for an article, it had not occurred to me what an excellent subject it would be for that purpose.

Two years ago, at Christmas time, my son presented me, along with his "regular present," a pencil drawing of a fire-place. At that time he was nine years old. I do not mention the fact because his effort would ordinarily be considered particularly brilliant, but I received nothing on that Christmas day that gave me more pleasure, and as a basis for a successful fire-place design, it was a winner. I produce, herewith, my son's Christmas fire-place drawing and my own revision of it.

Certain Colonial fire-places offered a precedent, the brick manufacturers



SUCCESSFUL DESIGNS FOR MANY PURPOSES HAVE BEEN DERIVED FROM CHILDREN'S SINCERE, UNSPOILED IDEAS



SIMPLICITY AND VARIATION OF ARBITRARY MATERIAL AND SPACES ARE CONDUCIVE TO THE BEST DESIGN

offered the advertising and anybody made the designs for an era of brick fire-places which I am thankful to say is rapidly waning. Colonial wood mantels, surrounding the old, hand-made and textured brick are worthy of any Colonial fire-place today, but the pressed brick contraptions and contortions with semi-circular openings and other grotesque forms which have been wished upon thousands of homes are chiefly valuable for the architectural lesson they offer, which is that brick unless carefully and simply handled, may be more successfully applied to the foundations and chimneys.

Modern tiles in various shapes, glazed and unglazed and many of them beautifully hand-made, offer an unlimited palette to one familiar with their use. The very fact of their diversity complicates the problem somewhat but makes the search more worth while.

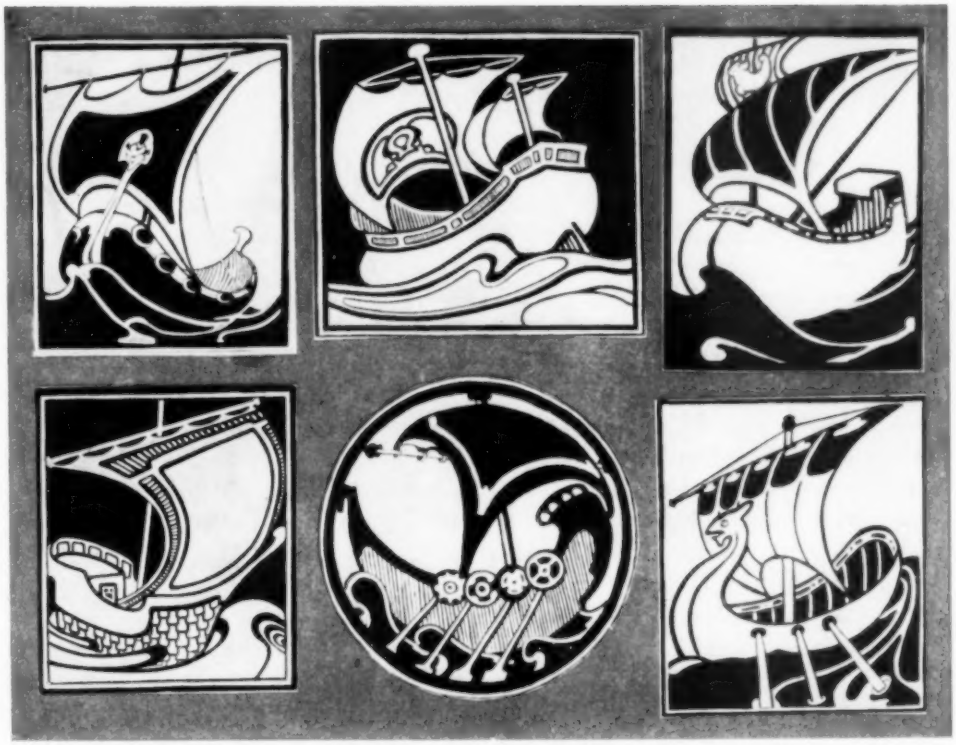
The fire-place, the most important piece of permanent furniture in the home, is worthy of love and attention and most careful planning and to such as have this appreciation of the hearthstone, your humble servant's efforts have for many years and still remain, fully dedicated. It is his belief that a good fire-place will add considerably to the homing instinct of the entire family and that many nights of vain search for pleasure are prompted by the lack of a comfortable fire-place which would give pleasure, comfort and rest combined.

As a simple problem in fire-place design, I show four details of a tile border around the fire-place intended to be built within a wooden mantle, all with the same approximate demensions. I have never found a dimension which could not be worked successfully in tile, in fact the very difficulties of the problem sometimes produce unique and beautiful results.

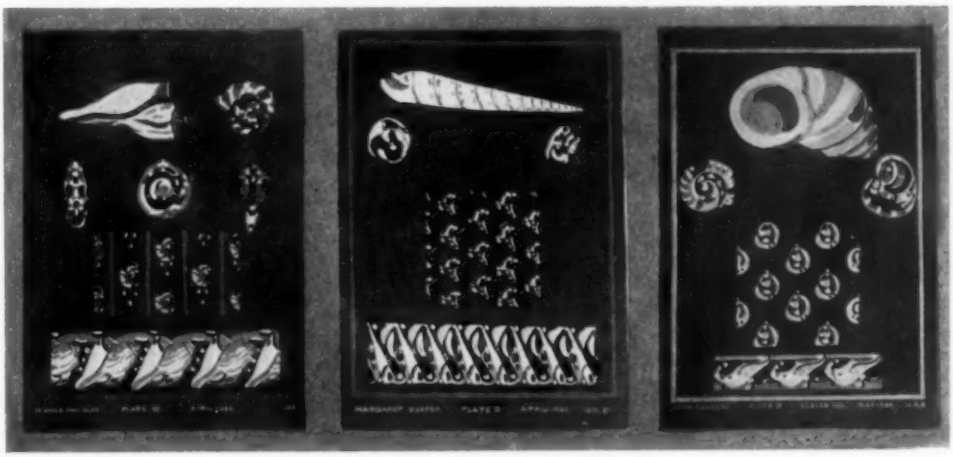
As a school problem, I believe the fire-place would be a subject of value from more standpoints than that of design. It would attract attention to this feature of the home in an interesting way and should encourage a consideration of the fire-place in the student's mind. Proposing units of different sizes as a basis for the design, then introducing border mouldings or decorative panels, there is no limit to the problem and the proverbial originality of the student would undoubtedly produce some worth while results; many, no doubt, which a professional designer and builder of fire-places would be happy to make use of.

I show, herewith, a number of designed fire-places inspired by entirely different conditions, which remind us of the diversity of this piece of furniture. In color, the fire-place may either be made to match the general design and details of the room or it may be considered as a separate object of art and treated as an entity.

The fact that the fire-place throughout the centuries has survived so much bad construction and general abuse is proof of its importance in the home scheme. The problem of construction, however, has now been solved from a practical standpoint and the fire-place may be made to work properly and give real surrounding and marrow-warming heat, as well as to form the most intimate and beautiful, permanent decorative feature of the home.



SHIP DESIGNS BY THE STUDENTS OF HAZEL WILLIS COLLEGE OF SOUTH DAKOTA, BROOKINGS, SOUTH DAKOTA



SHELL DESIGNS BY THE STUDENTS OF THE JAMESTOWN, N. Y., HIGH SCHOOL, BLANCHE H. WOODWARD, TEACHER.

The Pursuit of a Hobby

J. ROGER ULLRICH

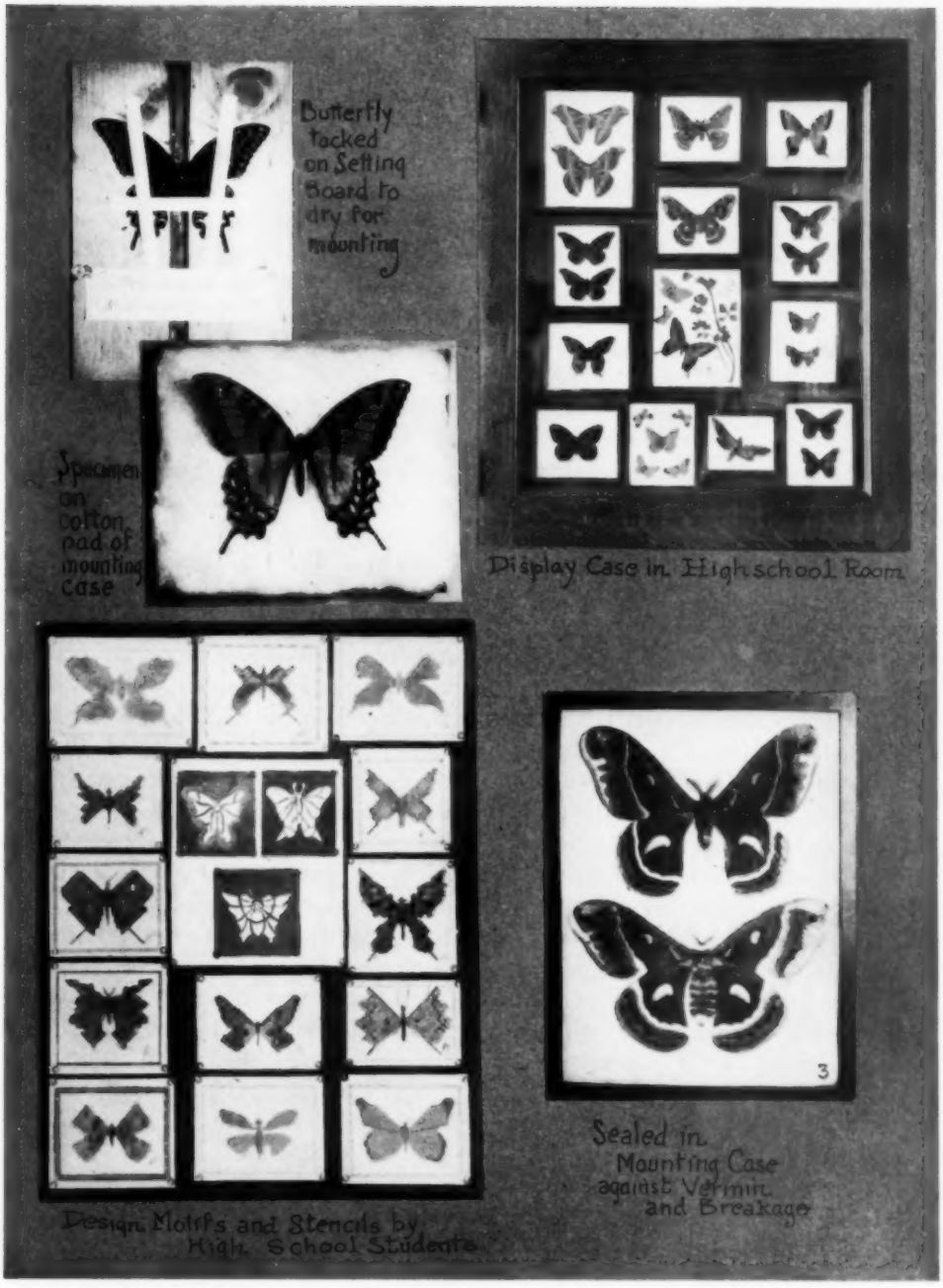
THE pursuit of a hobby seems to engage the spare moments of an ever increasing portion of our people. Whether it be the collecting of stamps, amateur photography, wanderlust strolls, or what not, both the pleasure and profit derived therefrom are indeed signs of wholesomeness much to be commended. The range of subjects and labor involved in the work of some collectors is really beyond one's imagination. Be it the young medical student searching the forest gloom for rare moulds, or the musician collecting china elephants, all appear to come within the category of the hobbyist.

The collection of natural history specimens began first as a hobby and later developed into the exhaustive and scientifically classified museum displays. It is a field in which vast labors of love have been performed. Of the three kingdoms, animal, mineral and vegetable, each has its adherents. And of the things manufactured by man,—stamps, coins, weapons, chinaware, immense collections by amateurs are in existence. Some of these, however, are very costly if gone into deeply. Mineralogy offers an alluring field, but one's locality is apt to be so quickly exhausted in possibilities, that any kind of collection is bound to be made up of specimens obtained from a considerable distance.

The collecting of birds was some twenty-five years ago, quite in vogue, but with the more universal appreciation of their worth living rather than stuffed specimens, the hobby has fallen into disrepute. In the field of flowers, from John Bartram of colonial times down to the present day, botanists have gathered and mounted with the most painstaking care, practically every species of our vegetable life.

The effort to be original drives many enthusiasts into fields little invaded except by the professional scientist. Lack of competition, abundance of material, or limited funds are other causes for the selection of odd subjects. Even the lowly tree fungus, the species of which are numbered in the hundreds, has its admirers. Valuable work is going on in this field, as in the making of photographs of lightning. Oriental ware and Chinese curios form many picturesque collections, while the reptile family, including snakes, tree toads and lizards have their appeal to the less squeamish and aesthetic temperaments. The writer has a friend whose particular fancy was the collection of theatrical programs of years back. This collection eventually became so complete, that it proved a valuable source of information in the preparation of a college thesis on the dramatic history of Philadelphia.

These somewhat lengthy remarks are intended to lead up to the particular hobby to which I am addicted, if I may use the term, namely the collection of butterflies. Hardly anywhere in the three kingdoms of earth's substance, has nature been so lavish with her


Butterfly tacked on Setting Board to dry for mounting
Specimen on cotton pad of mounting case
Display Case in Highschool Room
Design Motifs and Stencils by High School Students
3
Sealed in Mounting Case against Vermin and Breakage

THE BUTTERFLY IS A RICH NATURE SOURCE FOR THE STUDENT SEEKING BEAUTY OF LINE, FORM AND COLOR.

colors as among the butterflies. Ranging the world from the dwarfed species of the Arctics to the gorgeous winged creatures of the Tropics, their variety in form and color is as abundant a field of inspiration as any lover of nature could wish for. The colors are fairly permanent, too. Butterflies mounted for over twenty years in one of the city's museums are in a remarkable state of preservation. A study of the chromography of these insects is valuable, for nature, unlike man, never uses bad taste in her selection and combination of colors.

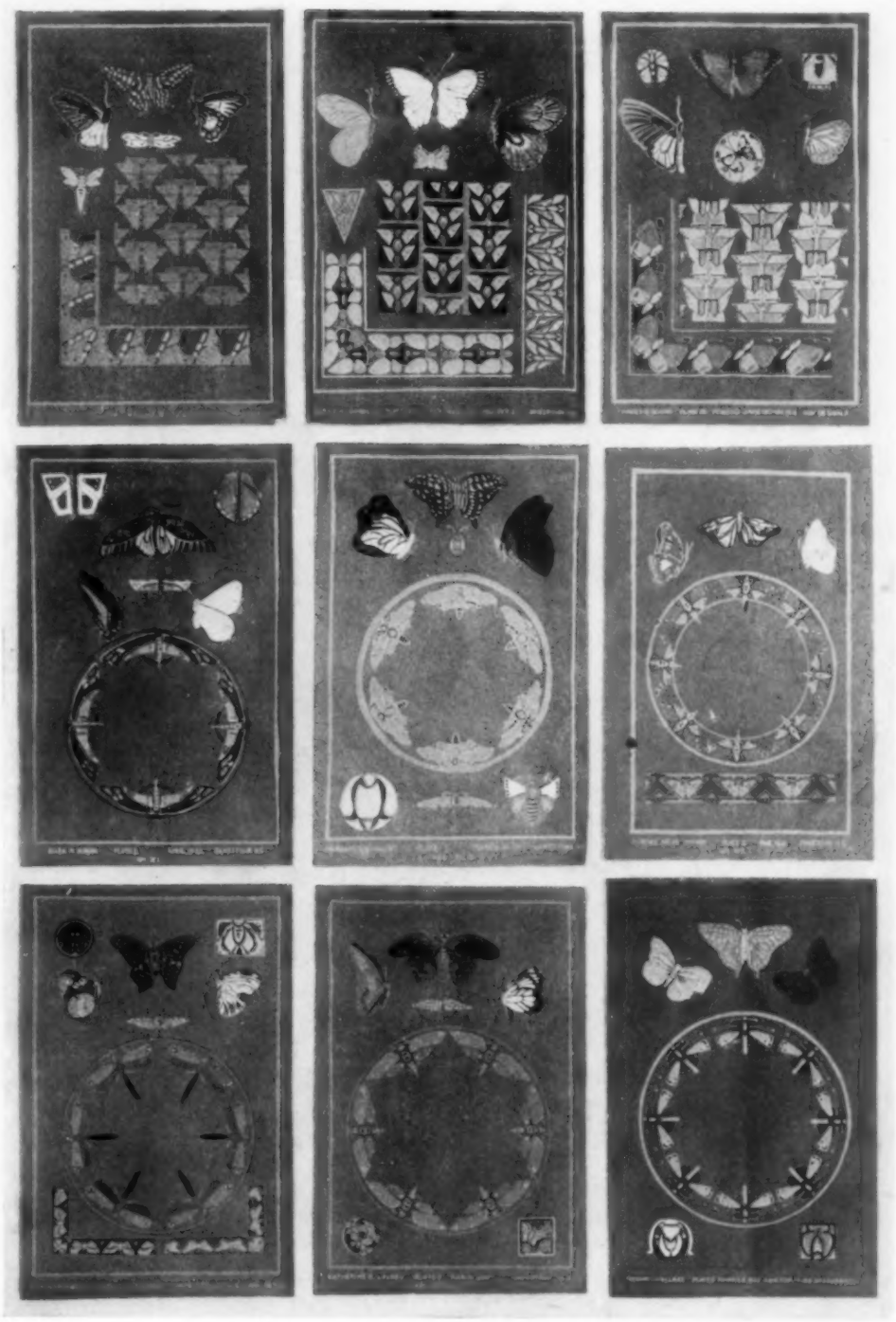
Most specimens are captured by means of a collecting net. This net is of some light weight material like mosquito netting; it is cone shaped and bound to a hoop which has a handle about three feet long. Nets may be easily made at home by exercising a little resourcefulness, or one can purchase a rather elaborate folding variety.

As soon as the butterfly has been entangled in the net, it should be clasped by the body under the wings and held firmly with the fingers to prevent its struggles from spoiling its beautiful wings. Then a few drops of alcohol are poured over the body to suffocate and kill it before removal from the net. Most collectors carry with them a glass jar containing a small quantity of potassium cyanide, the fumes of which readily kill any insect. This is both a dangerous and clumsy method and does not seem to be as handy as alcohol. The liquid is carried in a little glass vial with a rather large cork, so that it may be uncorked with one hand while the other is holding the struggling insect. After removal from the net, a pin or needle is forced vertically through the forepart of the body just back of the head and thus secured the butterfly is ready for the setting board.

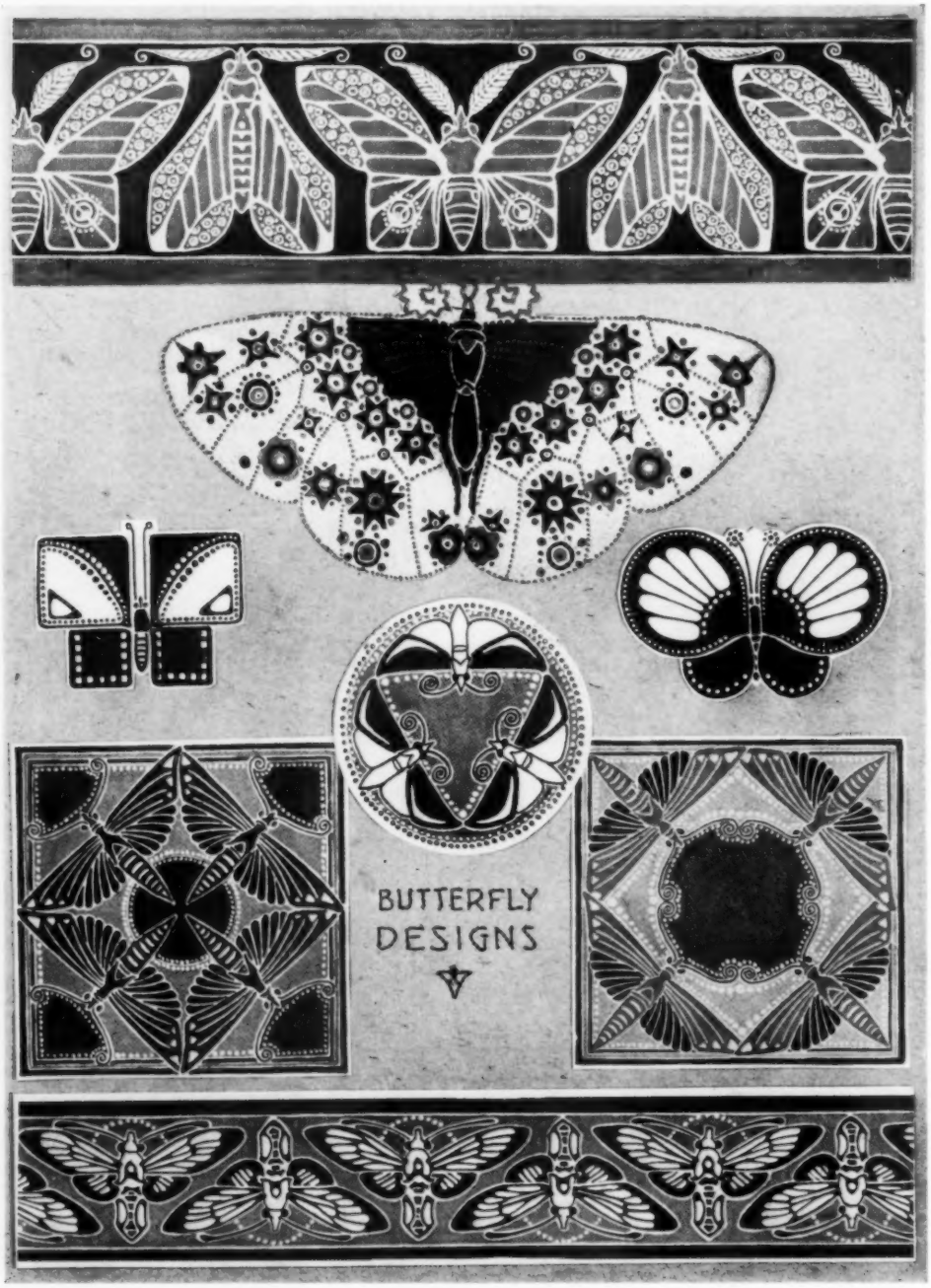
The setting board is a piece of soft smooth wood, say five inches broad by ten long. Running lengthwise through the center is a V-shaped groove, about one-fourth of an inch deep and wide at the top. The groove is to accommodate the body of the butterfly, so that when its wings are pinned down to the board, they will extended out horizontally from the body. The setting of the wings in order to display them to best advantage is the most difficult process of all, and one which requires both patience and skill for its successful accomplishment.

First, the butterfly is placed in the groove of the board and secured by means of the pin previously thrust through it. Then the wings are spread out by means of a setting needle, which is nothing more than a fine needle fastened into the end of a match stick. In moving the wings with this little tool, they are caught just back of the large veins, because the membrane between is very delicate and will rupture with the slightest pressure. At once little strips of tissue paper are pinned down over the wings until the drying out of the body has hardened them into place. Thus set, the butterfly should be allowed to dry from two days to a week before removing to mount.

There are several ways of mounting, the old method being to pin the butterflies in rows in large, glass covered trays. But the newer method of sealing them in small cases is so superior that we need consider it only. The Riker specimen mount consists of a shallow pasteboard box with a glass top, and contains a pad of fine surgical absorbent cotton. On



BUTTERFLY DESIGNS BY THE STUDENTS OF JAMESTOWN HIGH SCHOOL, JAMESTOWN, N. Y. BLANCHE H. WOODWARD, TEACHER.



BUTTERFLY DESIGNS BY FRENCH DESIGNERS

this bed, which excludes pests, dust and moisture, the butterfly is laid, the glass lid is pressed down firmly and then fastened with pins. Thus secured, the specimen is permanently preserved and may be handled or moved about from place to place without receiving any harm.

Art and biology teachers find these mounts excellent for passing around among their pupils in the class rooms.

One thing should not be lost sight of; in the whole process of mounting, the butterfly is never touched directly with the hands after it has once been removed from the collecting net. A small pair of tweezers or forceps are indispensable for the work of handling, since every precaution must be taken to prevent rubbing off from the wings the minute scales which are the butterfly's source of color.

In conclusion, let us note a few facts concerning the habits of butterflies. They follow the wild flowers in successive broods during the spring and summer. On hazy, cloudy, or windy days few specimens will be abroad, and before nine and after four hardly any will be found. They seem to wait until the sun has dried the dew from the leaves before sailing forth for the day's frolic. Toward four o'clock, they seek roosting places in the trees and bushes for the night. A hot, sunny day in August with a gentle breeze stirring to carry the scent of the flowers, is the time to look for them. In fact, one must study the countryside in the pursuit of butterflies. The low, moist, grassy meadows are the ideal places. In the woods or upon the dry fields of short grass they are more rarely seen. Follow a little stream 'cross country, and search among the bushy growths which define its mossy bank. In other words, seek their food plants if you would hunt them. The true sportsman does not kill for the sake of killing, and in collecting of butterflies, we should not take more than we need or give them unnecessary pain in any way. They are a creation of beauty for our enjoyment and are just as worthy of our love and admiration as either the birds or wild flowers.

The classification of butterflies is too large a field to attempt any summary here. Literature on the subject is both abundant and richly illustrated in colors. However, I know of no books more suitable for beginners than Dr. Holland's "The Butterfly Guide" (dedicated to the Boy Scouts of America), or Comstock's "How to Know the Butterflies." Even so, the best books have their shortcomings and the real joy of the hobby lies in the personal work and minute observation.

To the readers of SCHOOL ARTS, I need not mention the possibilities in using these natural history specimens as motifs for design units. Especially in stencilling, where a harmonious color scheme is often a serious question even to advanced students, it will be found so helpful to spread out before one a half dozen mounted butterflies, and study carefully their exquisite coloring. Under the microscope the tiny wing scales are seen to be woven together into a fabric-like pattern. Here alone is unlimited field for textile design.

Developing the Vein of Gold

FLORENCE MORRISON

DEAN Swift said, "Although men are accused of not knowing their own weakness, yet perhaps as few know their own strength. It is in men as in soils, where sometimes there is a vein of gold which the owner knows not of."

What about the vein of resource and initiative in children which parents and teachers know not of? Indeed how can they know unless they give the children oppotunity to reveal it to them?

For ages we have tried in vain, verily, to mould children by the identical pattern. When all pupils did the same thing, in the same way, at the same time, reiterating "what the book said," the work was counted a success! How we ever hoped to produce great designers in any line by such methods, is a deeply concealed mystery!

When the pupil is doing the thing he delights in doing, he is too busy and absorbed in the project to trouble anyone; so, if we are able to discover the things which children really love to do, the worn out problem of school discipline becomes a dead issue. We have made a discovery that has solved many difficulties and has unlimited possibility. This experiment was first tried in a third grade, with eight- and nine-year-old children.

A wooden toy rocking-horse, gaily decorated with blue and orange paint, was made in the manual training class for the kindergarten. It was large enough for two children to ride at the same time. This was placed so that the third grade children could examine it well. They were delighted and expressed desire to own one, just like it. Our game was won then and there! When children want a thing strongly enough, they are willing to work for it.

Cardboard tablet backs and scissors were given each child, and the opportunity to make a small model just like the large one he so coveted. Without hesitation they speedily went to work, unaided by the teacher. The result was each child had the toy he wanted, not only "Made in America" but made by his own hands. It was interesting to see the varied methods of construction they employed. The favorite one seemed the placing of a piece through a slit. They were all different sizes, but all bore close resemblance to the model.

The best part of this sort of thing is that the child is thrown absolutely on his own resources; made to think the thing out for himself. Since this first successful attempt, the same children have reproduced many other toys and pieces of furniture. They are ready now to make variations and original models, having worked out the method of construction and gained the "successful habit." It has been gratifying to see the things these same children have made out of wood, at home. In many cases, they have copied the cardboard models they made in school.

We "amen" Emerson's words, "Power dwells with cheerfulness; hope puts in a working mood, whilst despair is no muse and untunes the active powers."

A GROUP OF TOYS DESIGNED IN FRANCE

School Arts Magazine, October 1921

Design and Americanization

A Problem in Costume Design

KATHERINE G. SANDERS

AMERICANIZATION came to Auburn, New York, in a unique way. Mary Seymour is a doll used in school work and loaned to children who have achieved best results in their work.*

When Mary Seymour became famous and was first written about, she was dressed throughout like a typical, sensible American child, equipped with a hat, sport-coat and suitcase containing a night-dress, so that she could spend the week end with the child earning the privilege of having her for a guest. In one of the descriptions she was called Her Majesty, Mary Seymour.

The Manual Training boys heard the story read, and decided that Her Majesty, being a queen, should have a throne and at once provided one. There she sits while the children try to be good so that she can go home with them.

There she sat when our School Doctor Rob Roy McCully was in office and there he went often, when on visits to Seymour School, and made the remark that there was the best bit of Americanization he had seen in town.

Now, in many localities we call our costume designing, which in the lower grades is the study of the spectrum, its tints, shades or tones according to the grade—the delightful pastime of making paper dolls.

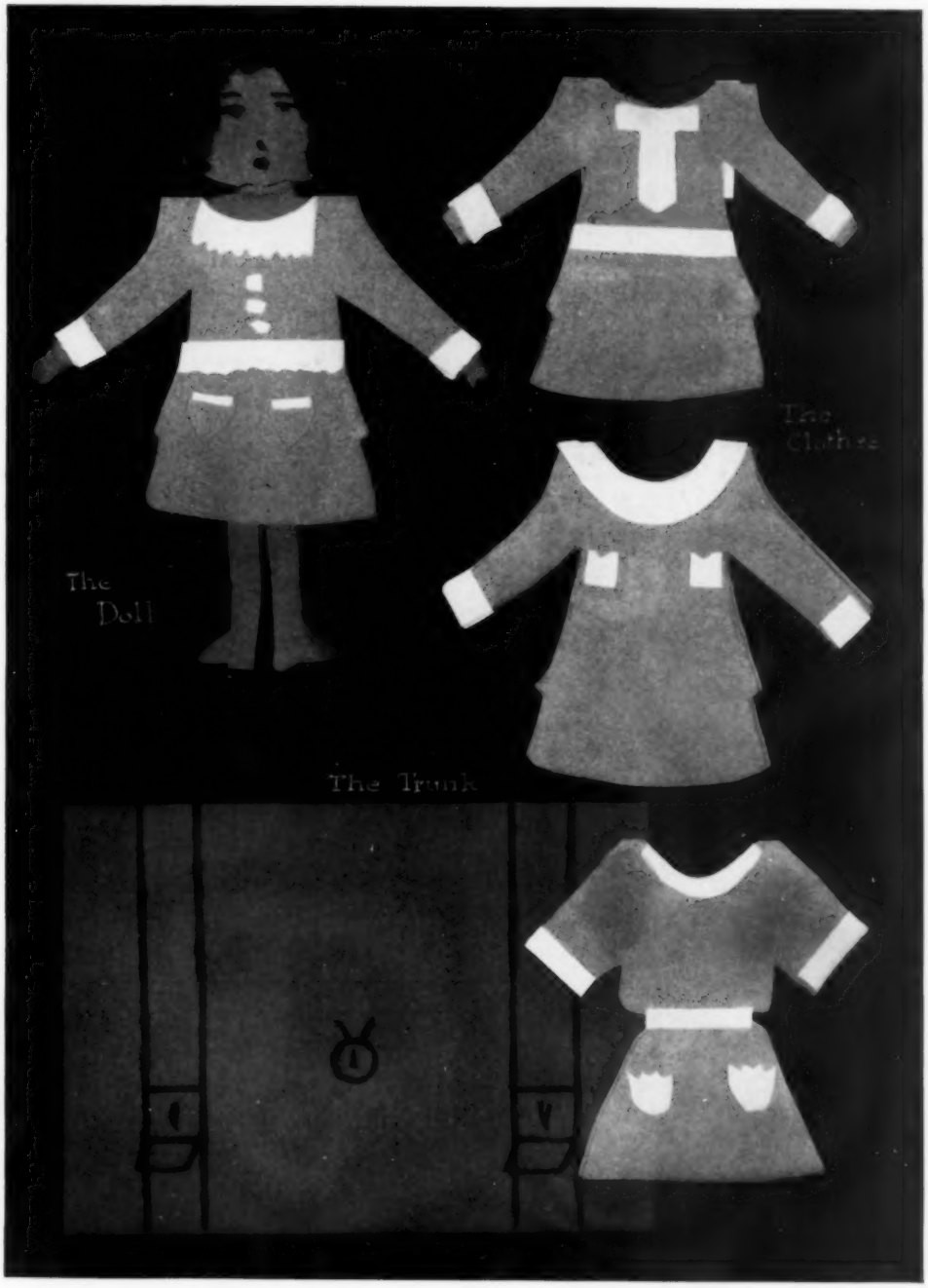
I think Miss Miatt was the first of us to start off using fashion plates. Of course, we could not copy her literally, so we use the figure found in the Industrial Arts Text Book, and with the nice, modern colored construction papers or water colors as the teacher directs we revel in six pretty frocks.

Alas for rules for cutting, planning, drafting and all manner of technical schemes, we use on'y the Kimono style. It suits our ability in the primary, and the matter of taste and color is the aim of our intermediates, but the joy of it is so great that we are forced to limit the time.

Last year in the locality where the foreign born are striving to be 100 per cent American, a teacher with an idea that real originality means to give the child no hint or guidance but to let him severely alone, had the most horrifying results, but through it such a wonderful lesson evolved that it may have been a good way after all. Purples were trimmed with bright red, the most vivid greens had the rawest kind of orange; purple and red; in fact, colors fairly screamed at one.

What to do under the circumstances was a problem. The skill used to depict these horrors was evident. Suddenly an inspiration came and I said, "Children, Miss Sanders is going to the Berkshires to study this summer and she needs some gowns. Suppose you plan a blue gown for her. Trim it with white or black as you like. Dark blue if it is the right tone of color will do." Discussions of tone followed and a few remarks on how the dresses already made might be improved.

*See The School Arts Magazine, December, 1919.



A DOLL, TRUNK AND DRESSES THAT GAVE THE CHILDREN OF ALBANY, NEW YORK, A HAPPY AND USEFUL DESIGN PROBLEM.

At the next visit bright, alert children sat up waiting to spring their surprise. Any dealer in the useful "ready made" would have bought. It was a large room containing forty children and there was scarcely a duplicate. The most delightful part of it was that not half the children wanted to give theirs up, they were so fond of them; and when their common, everyday envelope became a suitcase merely by adding straps of crayon their cup of happiness overflowed.

Who would not assist at Americanizing the foreign born, if teaching them what to wear is the very best way? Especially when there is such a ready and joyful response.

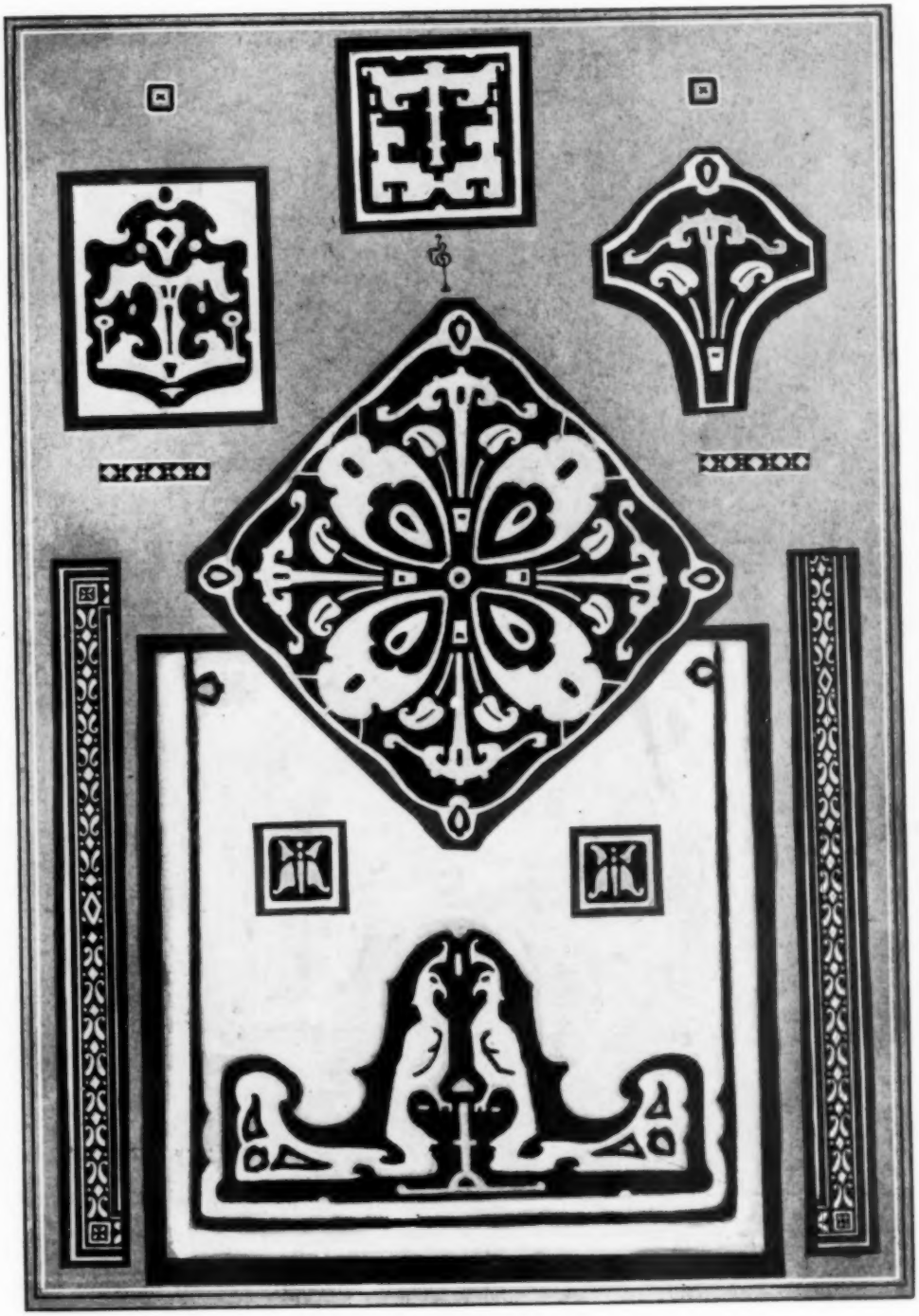
Exhibit A. A Problem for Christmas was a choice of several things, one being the making of a doll of any kind, remembering the work on last year's faces.

A year ago an S. O. S. call came—"Please come down and see if our dolls' faces will do!" Out of thirty-five people, thirty-three had nice faces, not a Jack o'Lantern or a gargoyle among them. Practice on the proportion or arithmetic had done it and the naughtiest boy in the room said, "Oh, Mrs. Brown, I just love my dolly," and kissed it. Those were cloth dolls.

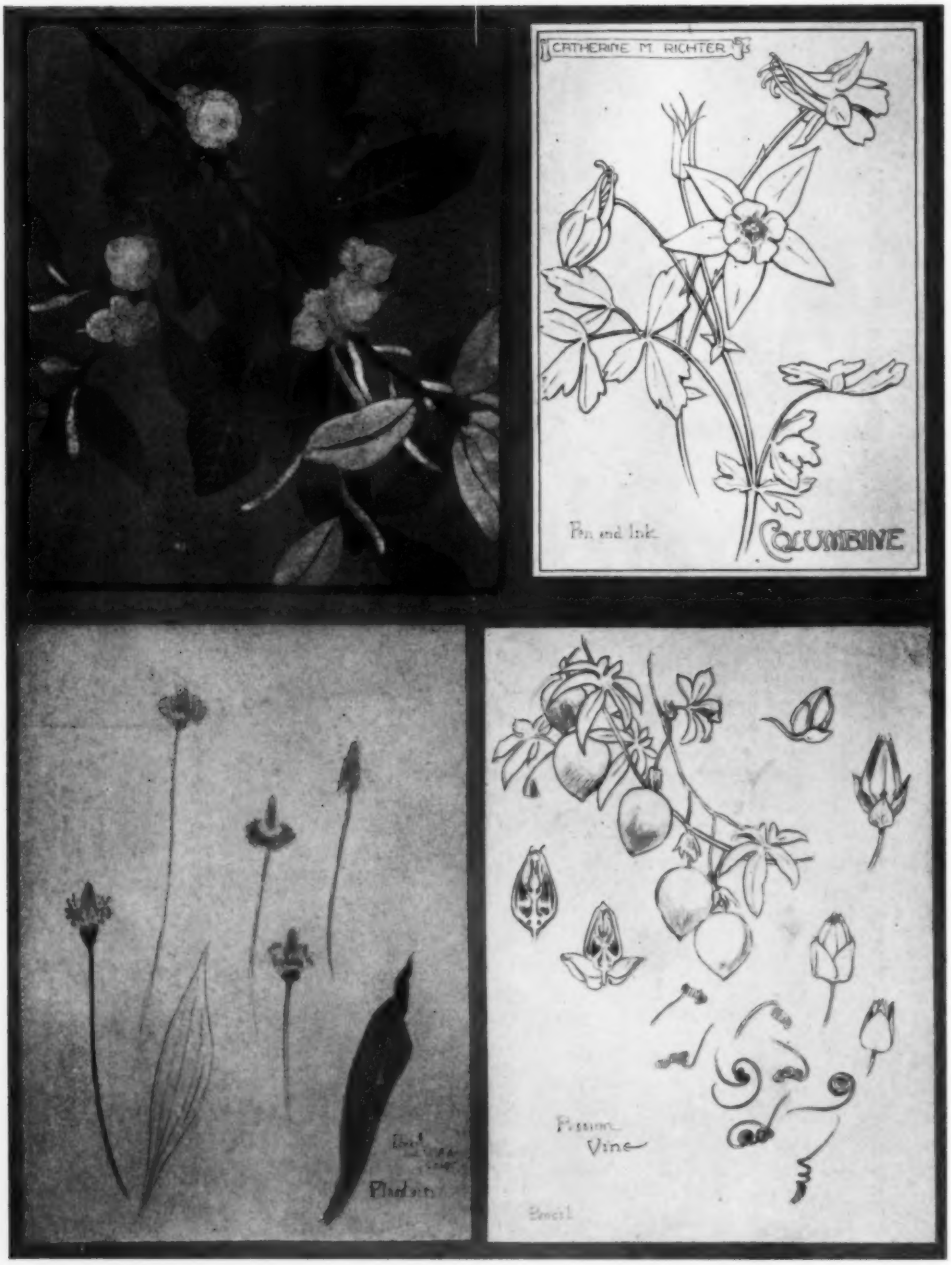
This year it was a vote fifty-fifty for paper dolls and Katie gave me her set, suitcase and all. Suitcase improved on mine. Mrs. Brown told me that the green gown was a replica of a small favorite dress. She was requested to stand forth and be copied.

Exhibit B is the choicest of my possessions. They say "the children are wearing the correct thing in large numbers."

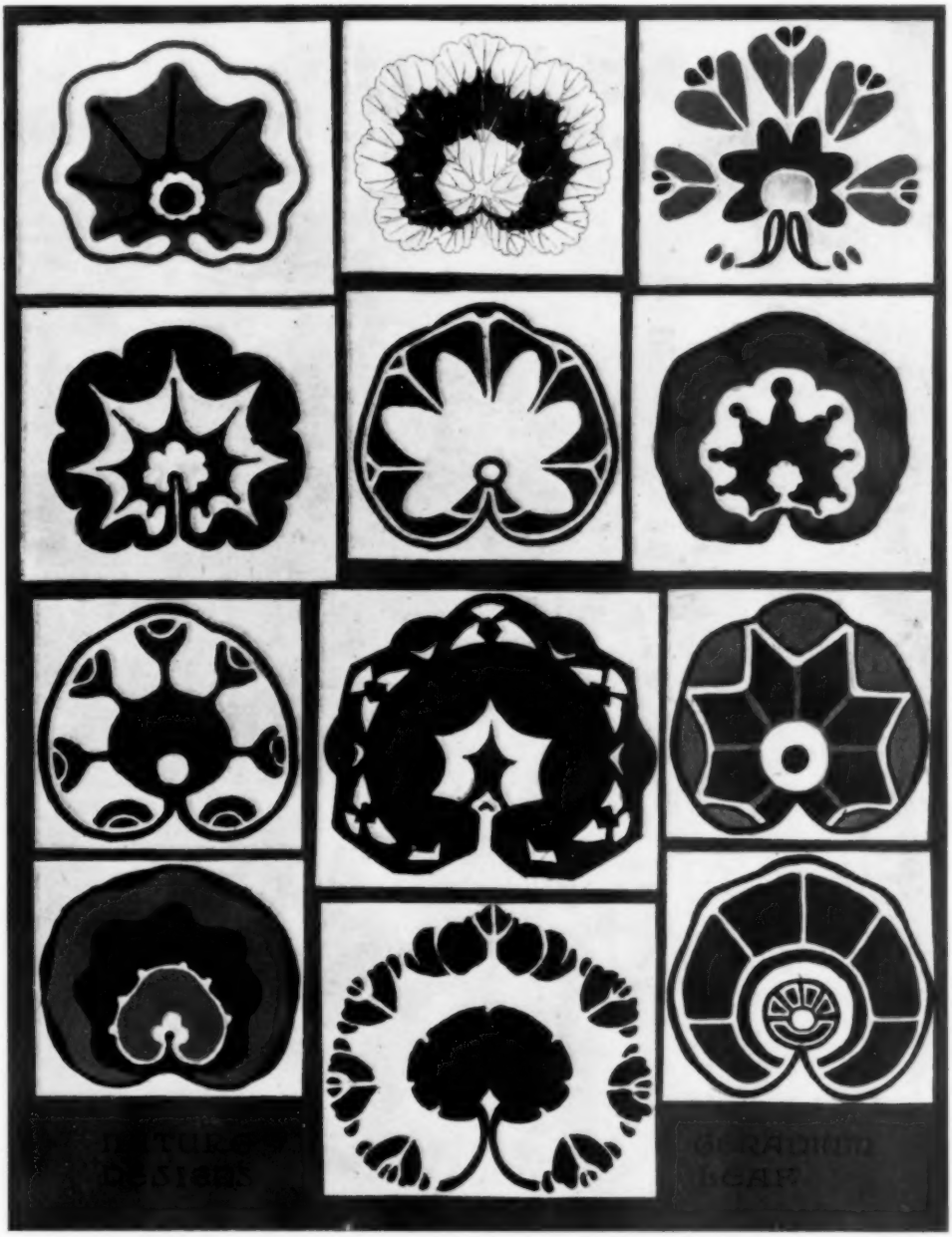
BI-SYMMETRIC DESIGNS PRODUCED WITH A PAPER COATED WITH STARCH PASTE TO WHICH HAS BEEN ADDED TEMPERA PAINT. THE PAPER IS FOLDED AND A HARD POINT OR PENCIL IS USED TO DRAW THE HALF OF THE DESIGN. WHEN THE PAPER IS OPENED THE IMPRESSION HAS PRODUCED A DOUBLE OR COMPLETE DESIGN. A WEDGED STICK MAY BE USED FOR MARKING DIRECT ON THE STARCH COATING



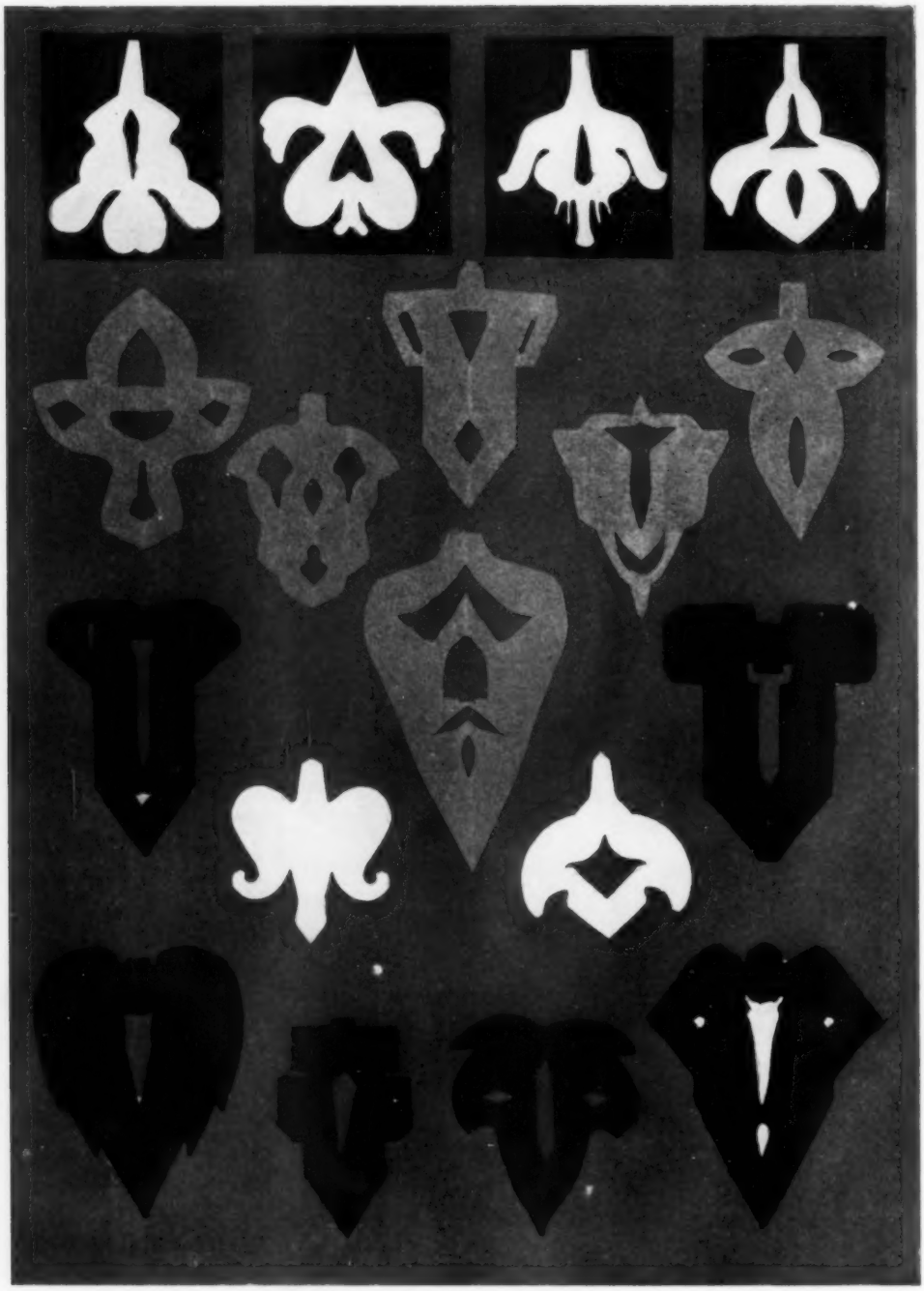
DESIGNS DRAWN BY G. F. PELIKAN, ADAPTABLE TO BATIK DECORATION



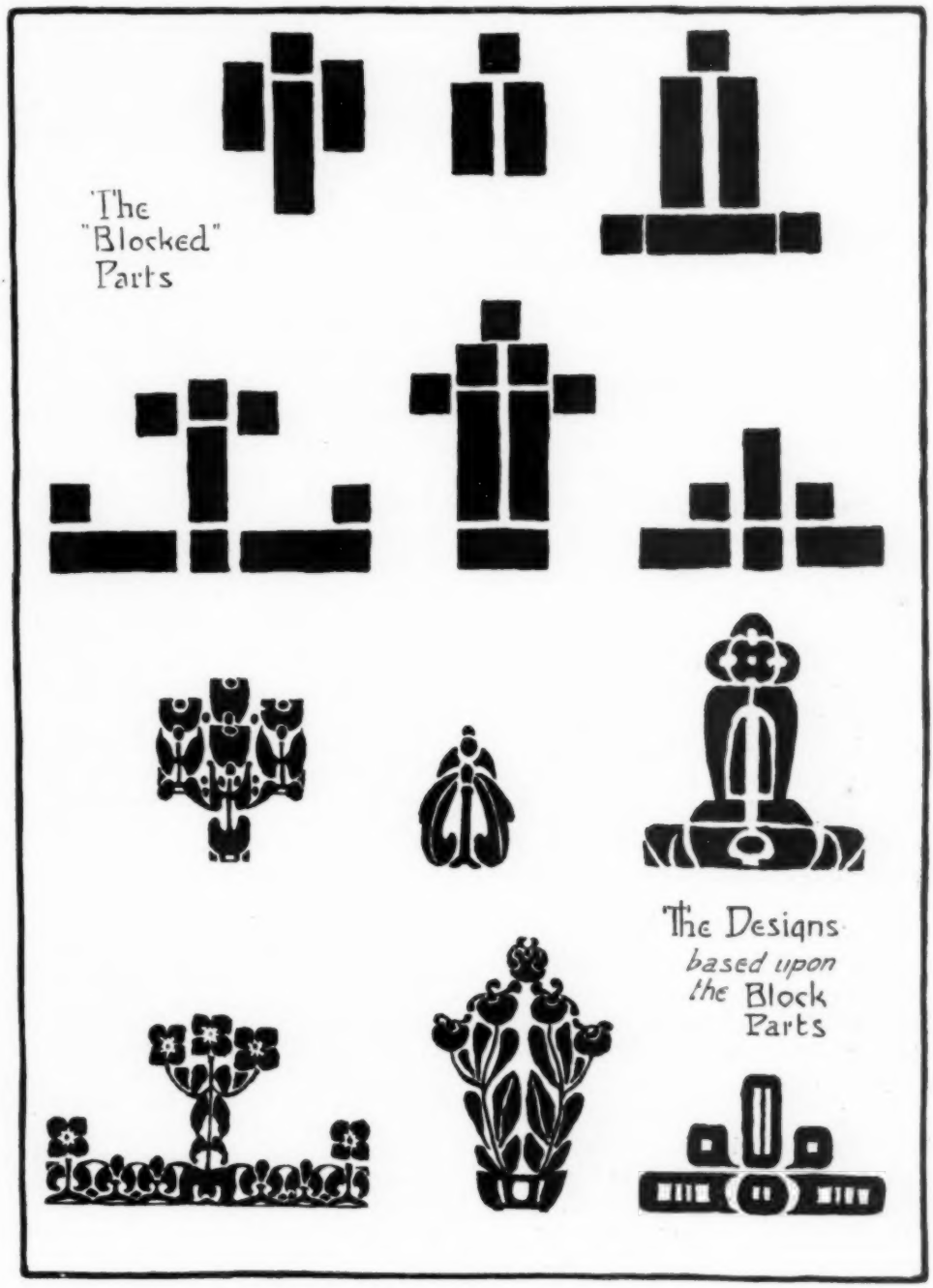
NATURE DRAWINGS MADE FROM PLANT FORMS AS PRELIMINARY STEPS TO INTELLIGENT DESIGN. THE DESIGN STUDENT WHO TRIES TO DESIGN WITHOUT BEING ABLE TO DRAW HIS MATERIAL IS LIKE ONE WHO ENDEAVORS TO COMPOSE MUSIC WITHOUT KNOWING HOW TO PLAY AN INSTRUMENT.



DESIGNS DERIVED FROM THE GERANIUM LEAF BY THE PUPILS OF CHLOE LESLIE STARKS, STANFORD UNIVERSITY, CAL.



CUT PAPER FLOWER AND LEAF DESIGNS BY STUDENTS
UNDER THE SUPERVISION OF JOHN T. LEMOS, INSTRUCTOR



A PROBLEM IN DESIGN DRAWN BY MABEL C. HILLYER

The Teaching of Color to Children

E. K. BUCHOLZ and MABEL SANCHEZ

YEARS of experience in the class rooms of little children has emphasized the lack of a definite and satisfactory outline, setting forth the principles of form and color and showing their application in the construction of objects useful to the child and those he loves. The impression thus emphasized has been deepened by the realization of the necessary relation existing between these things and the normal wide-awake child. Observation in many schools and reports from many teachers confirm the need of a Graded Course in Industrial Arts for schools, which should begin with the simplest in form and color and develop in sequence so carefully and slowly that at the end of the eighth year's work the pupil may have a practically complete knowledge of Industrial Art as it is used in all departments of business and social life. With such a purpose in view, this course has been planned. Its aim is to help the busy and inexperienced teacher to inspire the pupils to the appreciation of the beauty of simplicity and of the generosity of Providence in providing for man all that is necessary to his well being—and especially in acquainting him with the historical and local facts concerning the material with which he works; to dwell upon design, showing that design and its principles are essential in every vocation; to have each child feel, at the end of the chapter when a free period is given him in which to work at a desired problem based on information that he has made his own, that he has *created*—and that he who creates useful and beautiful objects is approaching the divine.

While original work is required from the first year, a large fund of information is given in the first three grades. In the fourth grade it is continued, the teacher directing, yet requiring the initiative from the pupil. This plan continues through the grades, the teacher being given full information as to the best way to inspire.

Our inspiration has come from the responsiveness of the little child in the schoolroom, and from the teachers with whom we have worked. It contains no theoretical matter, every lesson having been tested throughout and proven to be within the ability of the average, not the talented child, and has brought joy to him.

ONE night last April the Moon shone so brightly that the fairies could not stay at home. Fairies, you know, are such timid little people that it is only on special occasions that they ever venture away from home except at night.

There are three little fairies about whom I am going to tell you. The first one's name is Red. (Here teacher shows pupils her red 5 in. circle and pastes it to cardboard about 2 in. from top.) Little Red is the fairy of love.

Then there is Yellow. (Teacher shows pupils her yellow 5 in. circle and pastes it to cardboard chart 2½ in. below red circle.) Little Yellow is the fairy of light and sunshine.

Then comes Blue. (Teacher shows pupils her blue 5 in. circle and pastes it to cardboard chart 2½ in. below yellow circle.) Little Blue is the fairy of truth.

They are three very good and valuable fairies and you shall see later in our story how much good they do and how much beauty they

give to this world, and how dull and dreary our world would be without them.

On this beautiful April night on a grassy hill, little Red, Yellow and Blue were dancing, hand in hand, to music made by a cricket in a nearby tree.

"It will soon be dawn," said little Red, pausing in her dance, "And I have not done one kind deed tonight." "Nor I," said little Yellow, thoughtfully.

Little Blue said, "Let us away and find our work, for there is plenty to do and we know our Queen will not be happy unless we make some one else happy tonight."

So away flew the three little fairies, hand in hand.

SUGGESTIONS:—Optional on part of teacher.

1. Show colored kindergarten balls—first of kindergarten gifts.

2. Give each pupil a handful of sticks of the three studied colors, red, yellow, blue, only—have them sorted into piles of one color only.

3. Play, "Thinking Game" like this—Pupils are told to think of something that is red, like the red stick. Insist upon complete reply as,

"Ann's hair ribbon is *red* like this stick."

"That rose is *yellow* like this stick."

"The sky is *blue* like this stick."

Recall frequently meaning of colors.

4. String colored wooden beads of three colors only in a given order.

Review, "Thinking Game."

5. Make paper chains, using three colors—or only one color. Use strips 9″ x 2″.

6. Make chain by stringing a 1″ paper circle of one of above colors and 1″ long tube,—alternately. Or if desired the three colors, in circles, may be used with tube between each. Order in placing of colored circles must be insisted upon. Tubes may be made by cutting soda water tub tubes into 1″ strips.

7. Pupils may bring to school bits of paper, cloth, string, etc., of the three colors. (Discard tints or shades. The normal primary color is what we are aiming to teach.) Match bit of colored material with color chart. If true, retain, not true, discard. Play game of, "Finding Fairies," as: Let one pupil go up and down aisles looking for *Red*. Have all pupils with red bits stand on one side of room. Let another pupil find all children with yellow bits, have them stand on another side of room. Repeat with Blue. Estimate by sight not by counting the *greatest* number of one color. The *least* number.

8. What grows in our gardens and makes us happy by their beauty and fragrance. Name some.

Name a red flower, another, another.

Name a blue flower, another, another.

Name a yellow flower, another, another.

9. What grows in our gardens which besides being beautiful to look at, gives us food? Vegetables? Which vegetable is red? Which vegetable is yellow? Which vegetable is blue?

10. Literature. "Little Red-Riding-Hood," "Little Red Hen." Little Boy Blue," etc.

MATERIAL

(For teacher only)

One 5 in. red paper circle.
One 5 in. yellow paper circle.
One 5 in. blue paper circle.
One white cardboard, 9″ x 24″.
Paste.

Teacher will review Story of Color Fairies as given in First Lesson. Have various objects in sight of those three colors. Let pupils find and name them, as, "a red box," "a blue ball," "a yellow flower," etc. *Teach here* that red, yellow and blue are *Primary Colors*, meaning *first*.

Teacher will then distribute to pupils material listed above, teaching word circle and calling attention to that form of objects in room. She will provide herself with same material. Standing in full view of class she will pin strip of paper to blackboard, vertically, at her right side, having pupils place their strips on right side of desk. She will then have pupils find red circle and place it near top of desk at left side. Then find yellow, place below red, then blue is placed below yellow. Teacher may now glance over work correcting any errors in placing.

She may now say, "Take red circle in left hand, on uncolored side in the middle place a little paste." She will then place her red circle on strip about 1¼ in. from top. Pupils must give close attention, see result, then place and paste their red circle.

Teacher will next take blue circle, proceed as before except that it is placed about 1¼ in. from bottom. Pupils do likewise.

Teacher will then take yellow circle, proceed

as before but place it midway between red and blue. Pupils do likewise.

Result: Chart of Primary Colors.

1. Name the three Primary Colors, and tell what each symbolizes.

2. Which of the suggestions did you find most helpful?

3. What do you consider the greatest value in these lessons to the child?

RED, RED ROSE

"Good morning, pretty rosebud,
I pray you tell me true
To be as sweet as a red, red rose
What must a body do?"

"To be as sweet as a red, red rose,
A little child like you
Must grow and grow and grow and grow
And that's what she must do."

THE DANDELION CYCLE

"Pretty little Goldilocks, shining in the sun,
Pray, what will become of you, when the summer's done?"
"Then I'll be old Silverhead, for, as I grow old
All my shining hair will be white instead of gold.
And where rests a silver hair that has blown from me
Other little Goldilocks in the spring you'll see.
Goldilocks to Silverhead, Silverhead to gold."

DANDELION

"Oh dandelion, yellow as gold,
What do you do all day?"
"I stay down here in the cool green grass
Till the children come out to play."

"Oh, dandelion, yellow as gold,
What do you do all night?"
"I stay down here in the cool green grass
And my hair turns long and white."

"And what do you do when your hair turns white
And the children come out to play?"
"They take me up into their dimpled hands
And blow my hair away."

THE MORNING GLORY

Said the morning-glory blue,
"Little girl get out of bed.
You are such a sleepy-head.
Morning's here, the sky is blue
We must see your blue eyes, too."

Material

One 2 in. red paper circle.
One 2 in. yellow paper circle.
One 2 in. blue paper circle.
One strip cream Manila paper, 4½″ x 12″.
Paste.

Story—Color Fairies

OVER hills and valleys flew our three little fairies until they reached a smooth grassy hilltop, when once again they alighted on the ground.

"Listen," said little Red, "I heard a cry, let us find who called." They searched everywhere but found nothing that seemed in distress. "Help, oh, help me," cried the wee voice again. The three fairies continued searching, from treetop to rootlet, under leaves and stones, everywhere, that a creature in trouble might be.

Little Red wandered away from her sisters, when she heard just behind her a tiny voice cry, "Help me, or I drown." In an instant she knew that the voice came from the depths of a lily-cup growing at her side. She flew to the top of the lily, and peeped in. Down, down into the cup she looked, and saw nothing but pure clear dew that filled the cup, almost to its brim. Fairies, you know, are not so strong as you and I and Red fearing she would not be able to rescue whoever or whatever was in the cup called quickly for her sister Yellow.

The two fairies stood on the edge of a petal then plunged together into the depths. In a moment they arose, bringing with them another, and some people think, even a more beautiful fairy than they, themselves, for this new fairy was Orange, a blend of the two, Red and Yellow.

(At this point teacher will prove to the class truth of above statement by plunging at the same time her two brushes, heavy with red and yellow water color paint into the glass of water.)

Strange to say, after the two fairies came out of the lily-cup the clear liquid that it had held was the purest orange color that has ever been known.

(At this point teacher shows class her 5 in. orange paper circle, applies it to chart about 2 in. from top.)

"Come," they said to their little new sister, "Blue will think we are lost," and away flew the three little fairies to the grassy hilltop.

MATERIAL

One 5 in. orange paper circle.
One strip cardboard, white 9″ x 24″.
Two long-handled water paint brushes.
One box water colors.
One glass water.
Paste.

STORY—COLOR FAIRIES

Little Blue began to fear trouble had come to her sisters when they stayed away so long so she flew in all directions searching for them.

Presently she heard a call which she thought might be one of them but found it came from deep down in a flower. It, too, was a cry for help and Blue was eager to give assistance. The flower was a lily-cup and to the top it held dewdrops, clear and shining in the moonlight.

"Help me," cried the faint voice, "give me air, give me life." "Yes," said Blue, "but wait. I shall do it, but not alone; I, too, need help."

Taking from her pocket a tiny whistle she blew it. That was her signal of distress. Her sister heard, flew to her and in a twinkling, Yellow was beside her. Springing to the top of the lily, Blue and Yellow, hand in hand, listened and again heard the call. Down they went into the crystal dew then up they came and with them another fairy, fully as beautiful as either of them. This new fairy was Green, a blend of Blue and Yellow.

(At this point, teacher will prove to class the truth of above statement by plunging at the same time her two brushes heavy with blue and yellow water color paint into the glass of clear water.)

Strange to say after the two fairies came out of the lily-cup the clear liquid that it had held was the purest green color that has ever been known.

(At this point teacher shows class her 5 in. green circle and applies it to chart 2½ in. below orange circle.)

"Come," they said to their new little sister. "Red will fear we are in trouble," and taking little Green by the hand away they flew to the grassy hilltop.

MATERIAL

One 5 in. green paper circle.
One strip white cardboard 9″ x 24″. (Used in previous lesson.)
Two long-handled water paint brushes.
One box water colors.
One glass clear water.

STORY—COLOR FAIRIES

Red, you remember, had been left alone with her new sister Orange. There were many things to tell this new sister, fairy secrets of magic and power. After awhile she thought her sister Orange must be thirsty, so making sure that she was perfectly comfortable and happy, she left her to search for a honeysuckle blossom, which holds the sweetest honey-dew in the world.

After a long search she entered a garden where flowers of many kinds grew. She spied a vine of the sort she wanted and was going directly to it when she heard a voice, "Oh, please help me."

Red paused, listened and decided that the call came from a lily, glistening pure and white in the moonlight. She flew to it, made sure she was right and said, "Of course I will, what can I do? Tell me, quick."

The weak little voice answered, "I am sick and sad and lonely, take me with you where I can be well and happy."

"Wait a moment," said Red, "I will call my sister, she will help me and we will do just as you wish."

Red drew from her pocket her tiny whistle, blew a soft sweet call and in a moment Blue stood beside her. "More trouble," said Red, "a sick, sad, lonely sister who needs our help. Let us bring her out of unhappiness, and give her work to do, which will make herself and others happy."

Hand in hand, Red and Blue plunged down into the lily-cup of clear dew. Hand in hand they arose bringing with them a new fairy, Purple. A blend of the two colors, Red and Blue.

(At this point, teacher will prove to class the truth of above statement by plunging, at the same time her two brushes, heavy with red and blue paint, into glass of water.)

Strange to say after the two fairies came out of the lily-cup the clear liquid that it had held was the purest purple color that ever was known.

(At this point teacher shows pupils her 5 in. purple circle and applies it to chart about 2 in. from bottom.)

"Come," they said to their little new sister, "Yellow will wonder where we are, then too,

it is nearly dawn, when we must meet our Queen," and away they flew to the grassy hill-top.

SUGGESTIONS

1. Review Primary Colors.
2. Review last learned colors.
   How is Orange made?
   How is Green made?
   How is Purple made?
   How many colors have we learned? Name them.
3. Give out a handful of sticks—six colors—sort into piles.
4. With sticks show how orange is made—that is—place red and yellow to left and right of orange, as: —— —— ——. Show how green was made as above: Show how purple was made as above. Place one stick of each color in row, etc., etc.
5. Play, "Thinking Game."
6. String colored wooden beads using six colors, in given order.
7. Make paper chains using six colors in order.
8. Play game, "Finding Fairies," using bits of six colors.
9. Think of a flower that is orange colored. Think of a flower that is purple colored.

Do we have green flowers? What do we have a great, great many of that are green? Read to pupils, "Green Leaves."

"Green leaves, what are you doing
Up there in the tree so high?"
"We are shaking hands with the breezes
As they go singing by."

"What, green leaves, have you fingers?"
And the old tree laughed with glee.
"Yes, just as many as you have,
Count them and you will see."

—*Unknown.*

10. Have pupils bring to school bits of cloth, paper, string, etc., of orange, green or purple. Match with chart. Discard tints or shades. Play game of "Finding Fairies."
11. Name objects in room of green, orange, purple.
12. Name fruits of above three colors.
13. Name vegetables of above three colors.

MATERIAL

One 5 in. purple paper circle.
One strip white carboard, 9" x 24".
Two long-handled water paint brushes.
One box water colors.
One glass water.
Paste.

Teacher will review story of Binary Colors as given in Third Week, First Lesson. Have various objects in sight of those new colors. Let pupils find and name objects, as, "an orange ball," "a blue ribbon," etc. Teach here that orange, green and purple are Binary Colors.

Teacher will then distribute to her pupils material listed above. She will provide herself with same material and proceed with chart of Binary Colors as she did in making Primary color chart.

MATERIAL

One 2 in. orange paper circle.
One 2 in. green paper circle.
One 2 in. purple paper circle.
One strip cream Manila paper 4½" x 12."
Paste.
Same as primary chart.

Color Fairies, Primary and Binary together give spectrum of color, or Rainbow Fairies.

* * *

It was just before dawn, on top of the highest mountain in the world. The Queen of the fairies sat upon her throne and around her were throngs of fairies, dancing and singing. They were waiting for Red, Yellow and Blue to come, so that all could hear of the good deeds of those three little fairies on that night.

Very soon they came, Red leading Green, Yellow leading Purple, and Blue leading Orange. Their faces were bright and shining with joy.

The Queen arose when she saw the strangers, waved her wand for silence and in a voice of sweetest music asked, "Red, Yellow, Blue, whom have we here?"

The three answered in one voice, "Dear Queen, Strangers, whom we have never before seen, but whom we have helped tonight. We have brought them home to you." Orange, Green and Purple stepped up to the Queen. She looked at them long and closely. "You are indeed beautiful, be as your sisters are, good. Now instead of three Color Fairies, we shall have six. We welcome you, Orange, Green and Purple."

The Queen then called Orange to come closer, raising her wand and placing it over the head of Orange, she said, "Your work shall be to color fruit and flowers, to help Jack Frost with his work in the fall. You shall stand for warmth and happiness. Orange, will you be faithful to your duty?"

Little Orange bowed and said, "Indeed, dear Queen, with joy I will."

Green then came forward. The Queen placed her wand over Green's head and said, "Your work shall be to color the leaves of all plants and trees. You shall stand for life and growth. Green, will you be faithful to your duty?"

Little Green bowed and said, "Indeed, dear Queen, with joy I will."

Purple came next. The Queen placed her wand over Purple's head and said, "Your work will be to color violets, the asters and the iris. Your color kings shall wear, and your duty shall be greater than that of the others, for, yours is the gift of comforting the sad. Purple, will you be faithful to your duty?"

Purple bowed and said, "Indeed, dear Queen, with joy I will."

The fairy band began to play, there was much joy in welcoming new workers. Dawn broke and with it came a shower of rain. The fairies vanished. After awhile the rain stopped,—the sun sent faint rays down to the earth.

In front of a little white cottage Mary and Billy, two very dear children, were playing. "Look," said Mary, "At the beautiful colors in the sky. I see red, orange, yellow, green, blue and purple."

"Yes," said their mother, who stood in the doorway, "these are the color fairies, they make the rainbow and the rainbow is the promise of a fair day. Come to breakfast now and be mother's good fairies."

* * *

Demonstration chart to be made immediately following conclusion of story, with materials listed at beginning of lesson.

In full view of class teacher will fasten cardboard to wall having first ascertained middle line of board.

One inch from upper edge and 1 in. from left side she will paste *red* circle.

One inch below red circle and 1½ in. from left side she will paste *yellow* circle.

One inch below yellow circle and 3½ in. from left side she will paste *blue* circle.

She will paste green, purple and orange on right side using above directions, substituting right for left. (See accompanying chart.)

Material

One 5 in. circle of each of 6 colors.
One sheet white cardboard, 24″ x 18″.
Paste.
Ruler.

Teacher will call attention of pupils to Rainbow Fairies and chart made yesterday or in previous lesson. Announce that pupils will make similar chart today. Stress neatness, care and accuracy as being necessary to good results.

Distribute above listed material, teacher providing herself with same.

Fasten cardboard to wall in full view of class. Apply paste to red circle. Place on cardboard 1 in. from top and 1 in. from left edge. Paste. Pupils do likewise in each step.

Apply paste to yellow circle. Place on cardboard 1 in. below red circle and 1½ in. from left edge. Paste.

Apply paste to blue circle place on cardboard about 1 in. below yellow circle, and 3½ in. from left edge. Paste.

She will then paste green 1 in. from bottom, purple to right side using above directions substituting right for left.

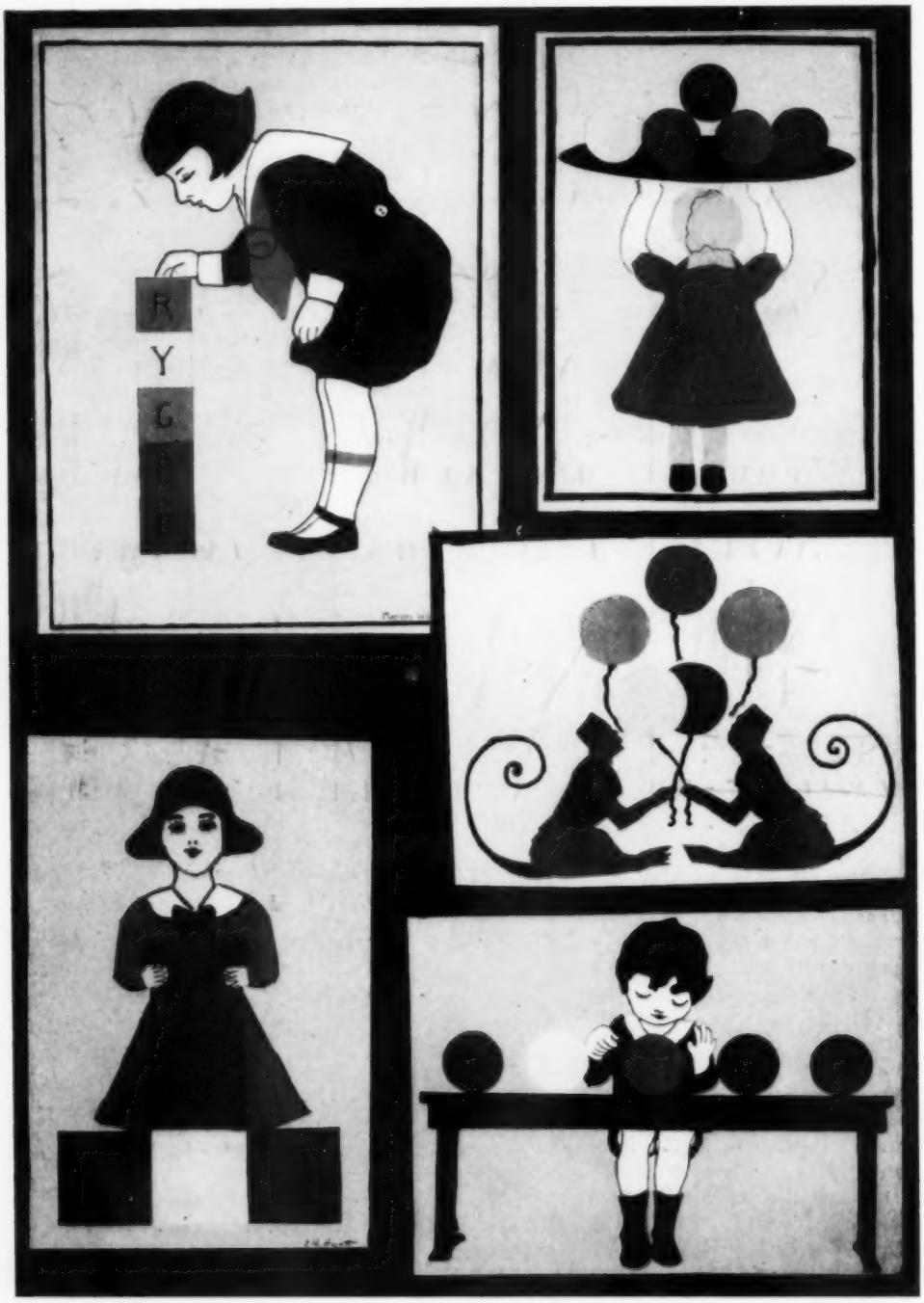
Result—Color chart of six colors. Spectrum. Note: Measurements between circles are made more obliquely than vertically.

Written Recitation:

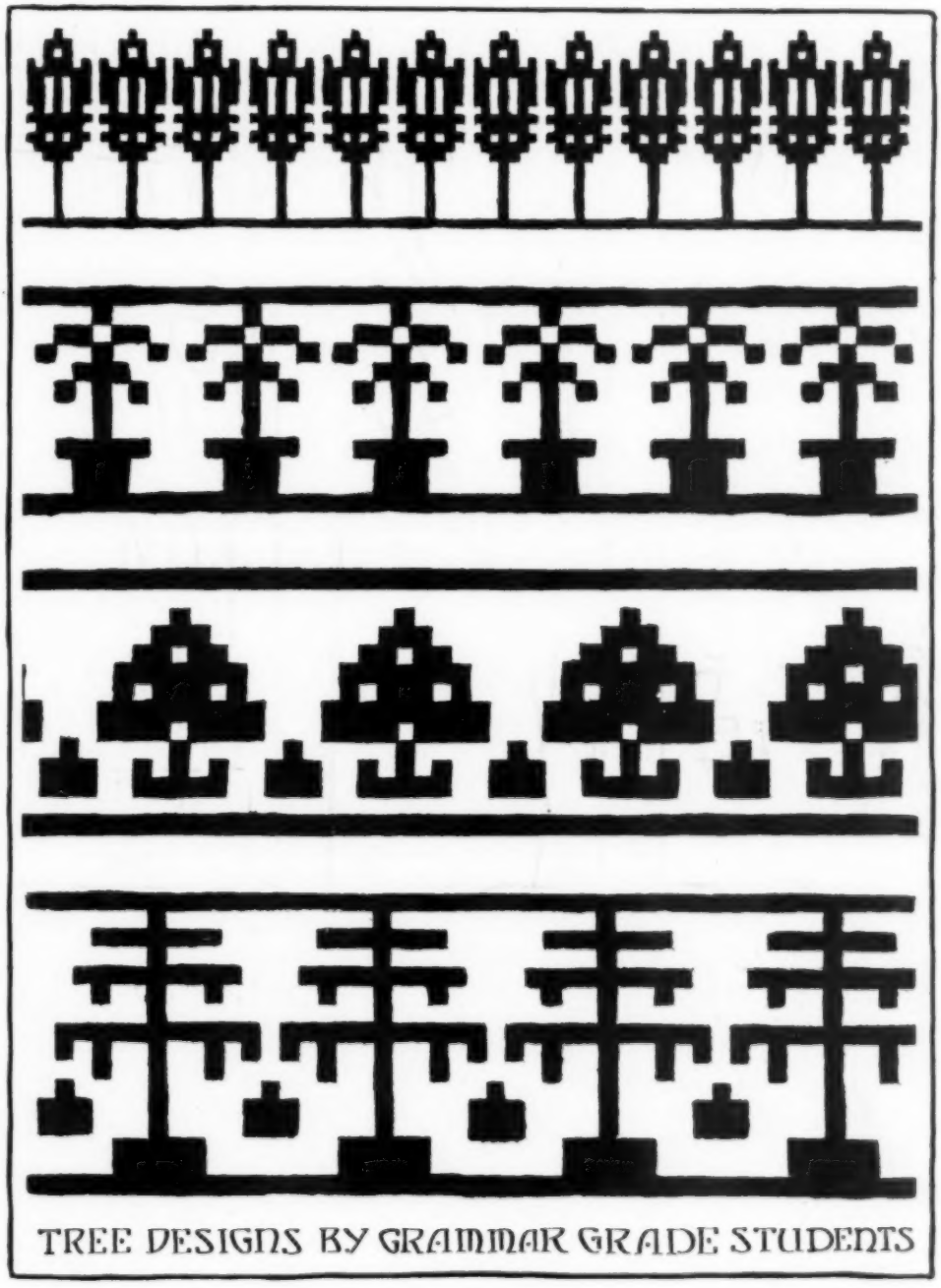
1. Name the Binary Colors and tell what each stands for.
2. State briefly how each of the Binary colors is produced.
3. Did the moral of the story appeal to the child?
4. Why did Red accompany Green, Blue accompany Orange, and Yellow accompany Purple to the Queen.
5. What do the Primary and Binary colors together form?

Material

One 2 in. circle of each of the 6 colors.
One sheet white drawing paper, 9″ x 12″.
Paste.



FIVE NEW APPLICATIONS FOR TEACHING COLOR TO CHILDREN, APPLIED TO THE MUNSELL COLOR SYSTEM PRODUCED UNDER THE DIRECTION OF IDA M. CRAVATH, ART INSTRUCTOR OF THE UNIVERSITY OF NORTH DAKOTA.



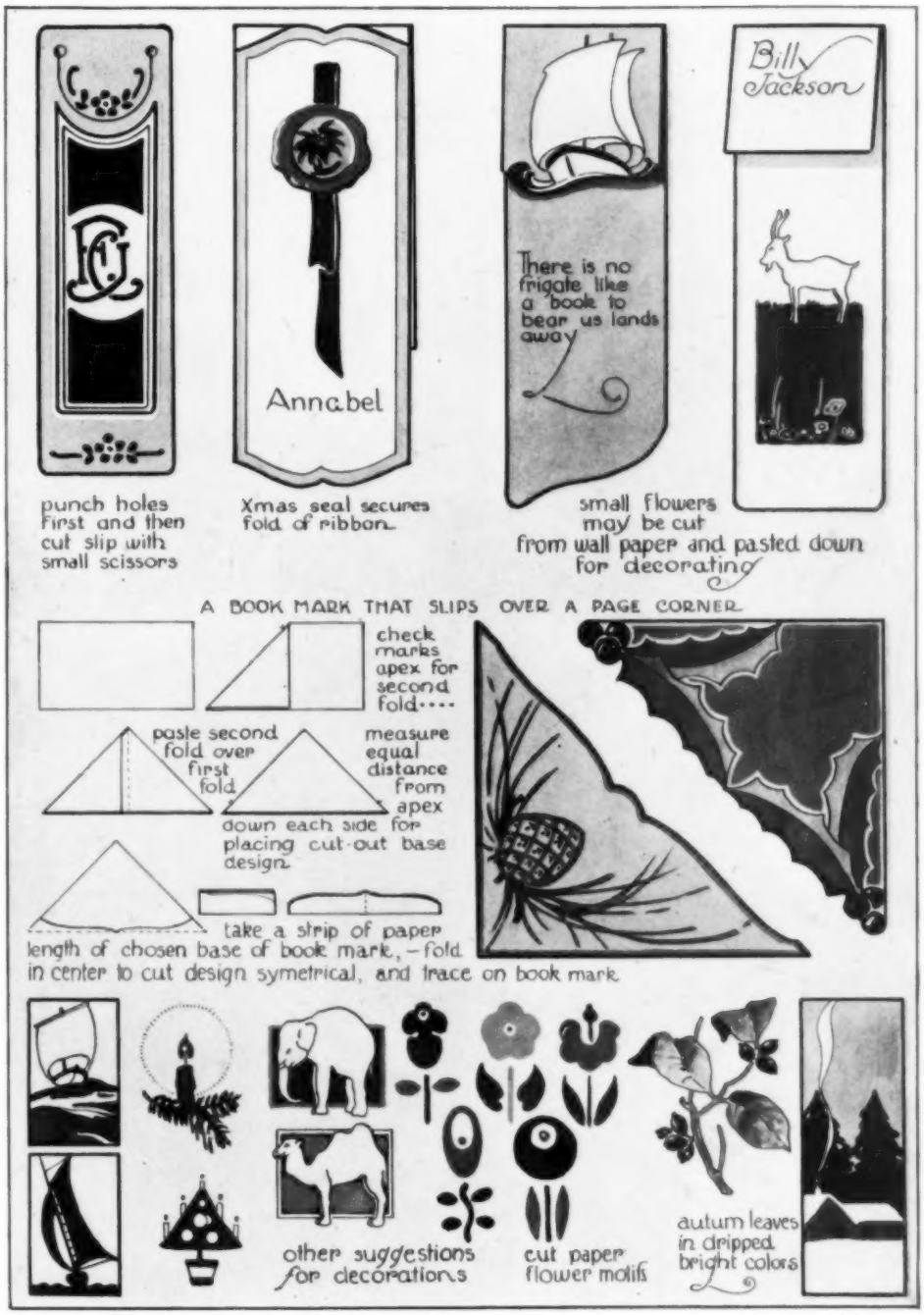
TREE DESIGNS BY THE PUPILS OF BOISE, IDAHO
UNDER THE DIRECTION OF BLANCHE CAHOON.

THREE EASTER BOOKLETS — BY BEATRICE HALL

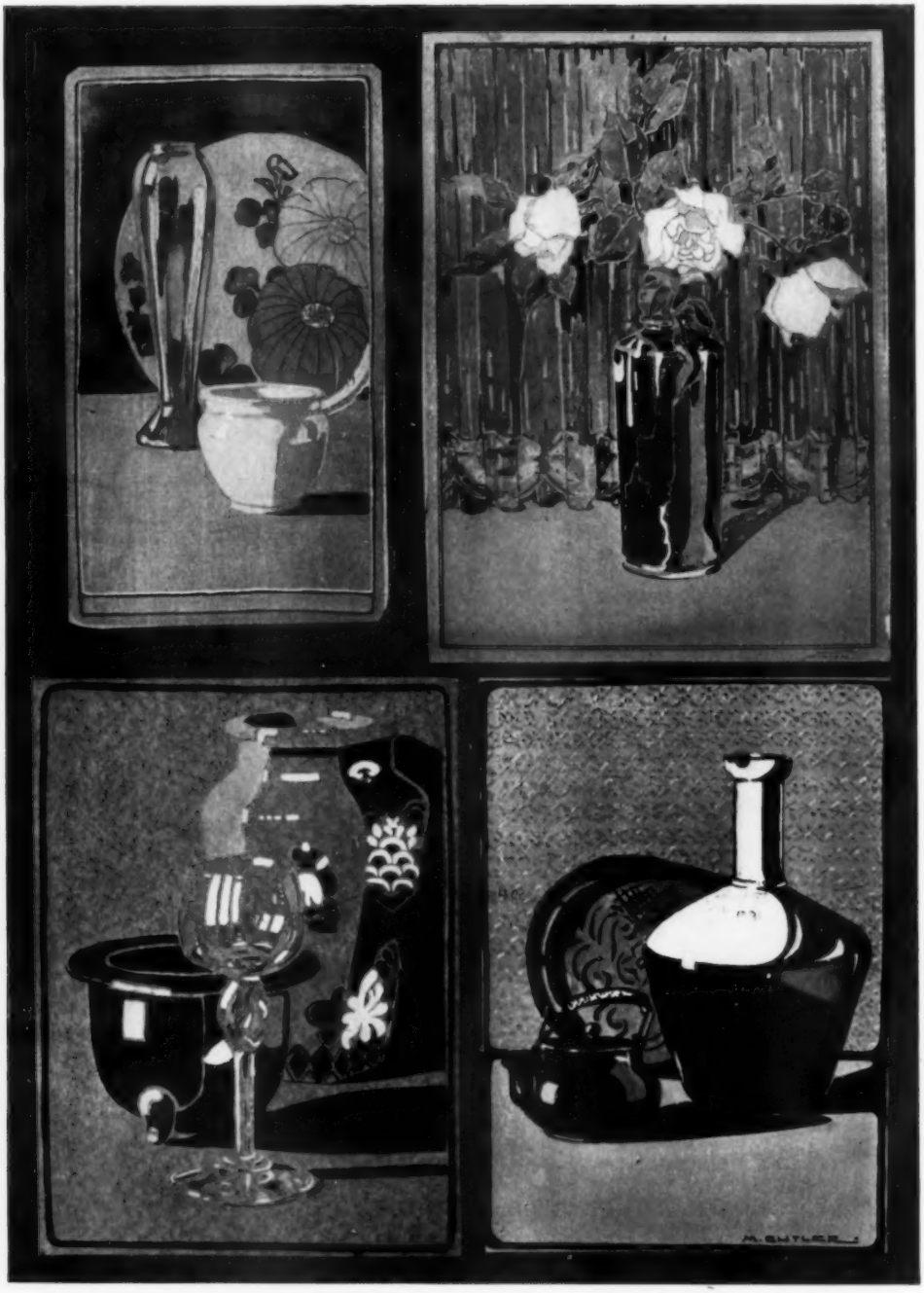
Directions.

Fold the cards, which measure 5 x 7¼, on their long diameters. Trace design and cut double, holding the paper firmly. Trace over these lines with India ink and tint the design with watercolor. The cards may be white or tinted.

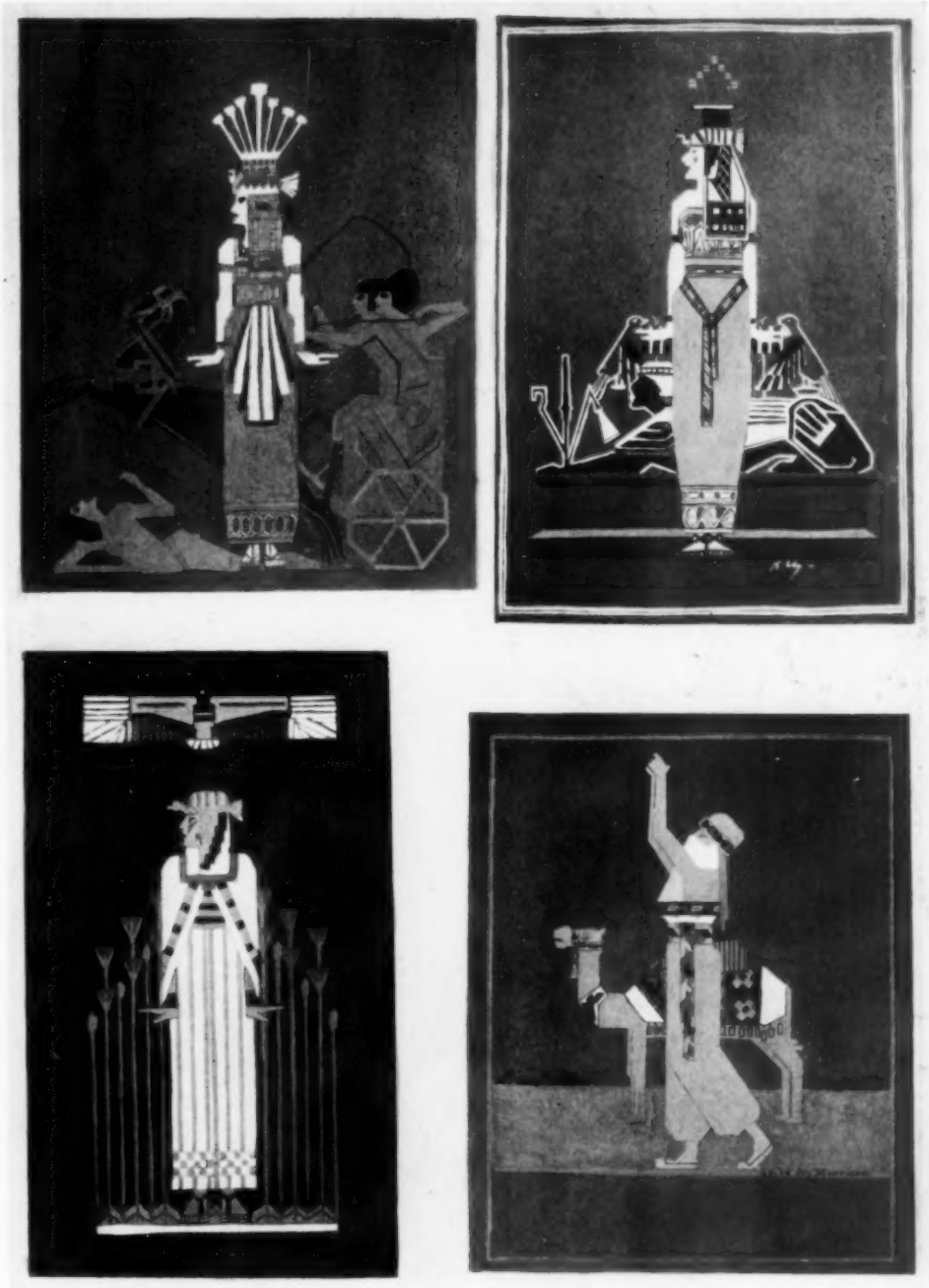
NATURALISTIC FLOWER DESIGNS APPLIED TO GIFT CARDS. NATURE DESIGNS SHOULD BE STUDIED THROUGH THE SPRING AND SUMMER FOR USE DURING THE FOLLOWING SCHOOL YEAR.


punch holes First and then cut slip with small scissors
Annabel
Xmas seal secures fold of ribbon
There is no frigate like a book to bear us lands away
Billy Jackson
small flowers may be cut from wall paper and pasted down for decorating
A BOOK MARK THAT SLIPS OVER A PAGE CORNER
check marks apex for second fold····
paste second fold over first fold
measure equal distance from apex down each side for placing cut-out base design
take a strip of paper length of chosen base of book mark, – fold in center to cut design symetrical, and trace on book mark
other suggestions for decorations
cut paper flower motifs
autum leaves in dripped bright colors

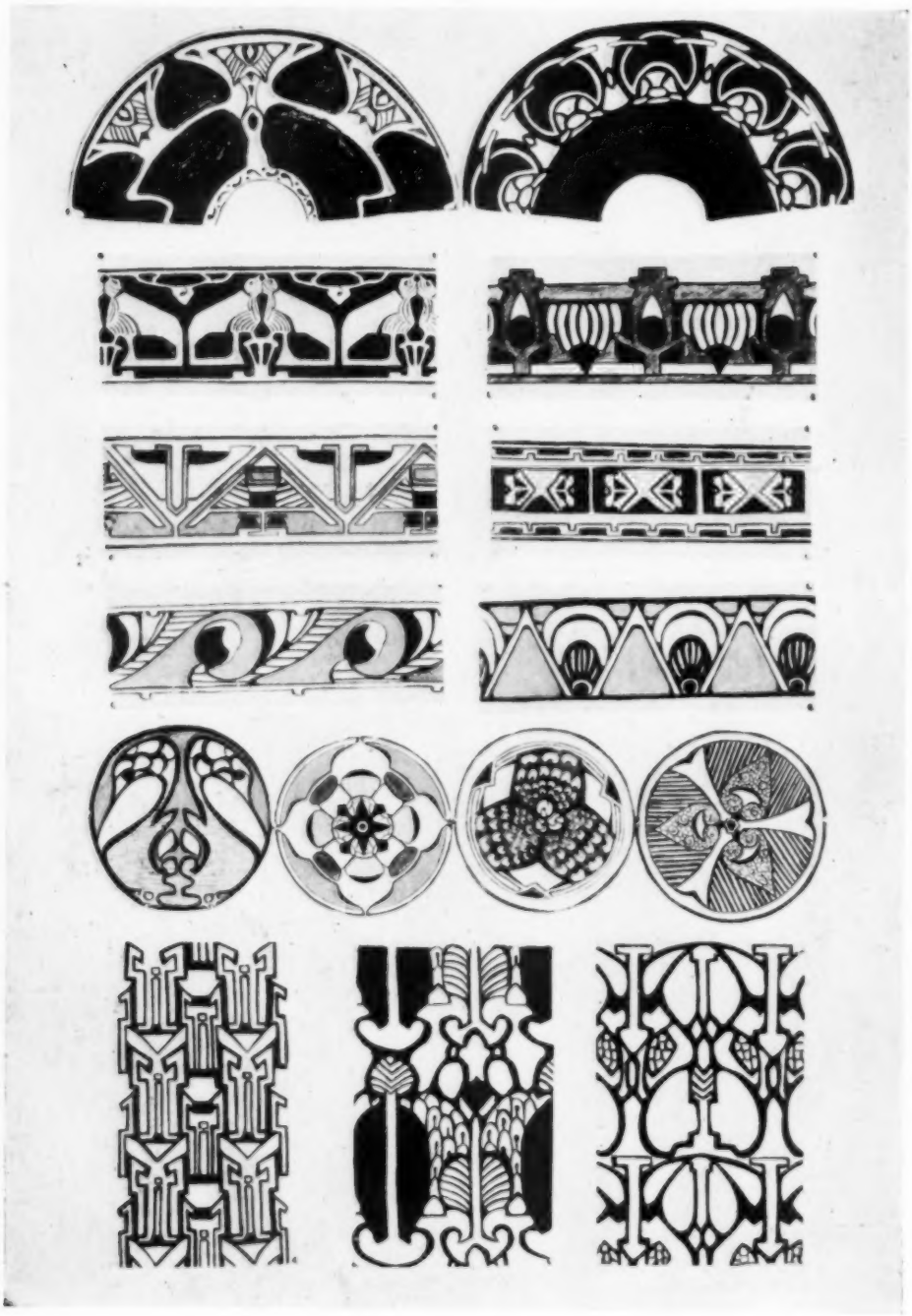
BOOK MARKS MADE OF COLORED CONSTRUCTION PAPERS ARE ACCEPTABLE FOR HOLIDAY OR ANY OTHER SEASON, AND CAN BE TAUGHT TO THE STUDENTS OF THE LOWEST GRADES. DRAWN BY IRMA ADAMS.



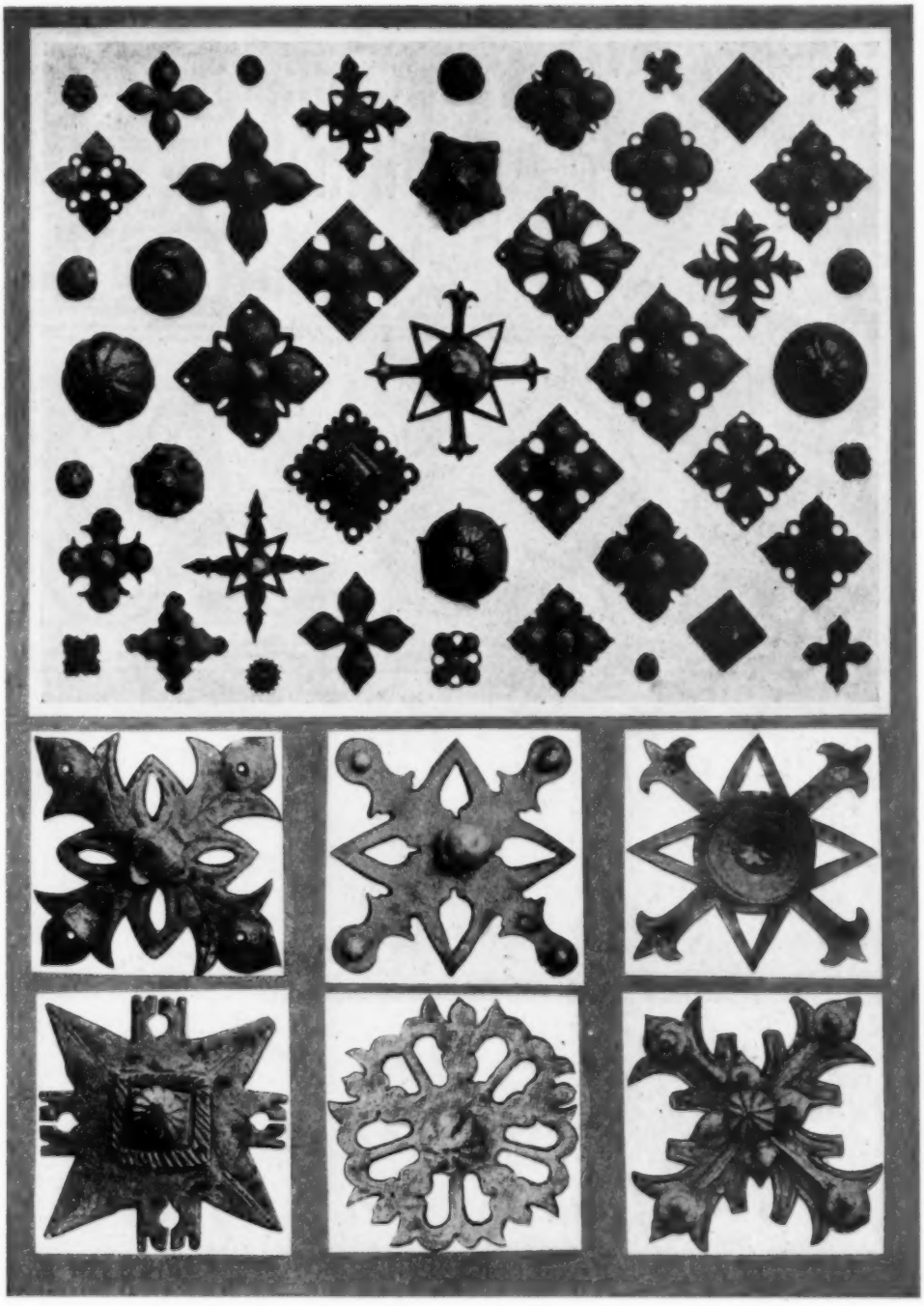
STILL LIFE DRAWINGS THAT ARE BEAUTIFUL DESIGNS
AS WELL BY THE STUDENTS OF PRATT INSTITUTE



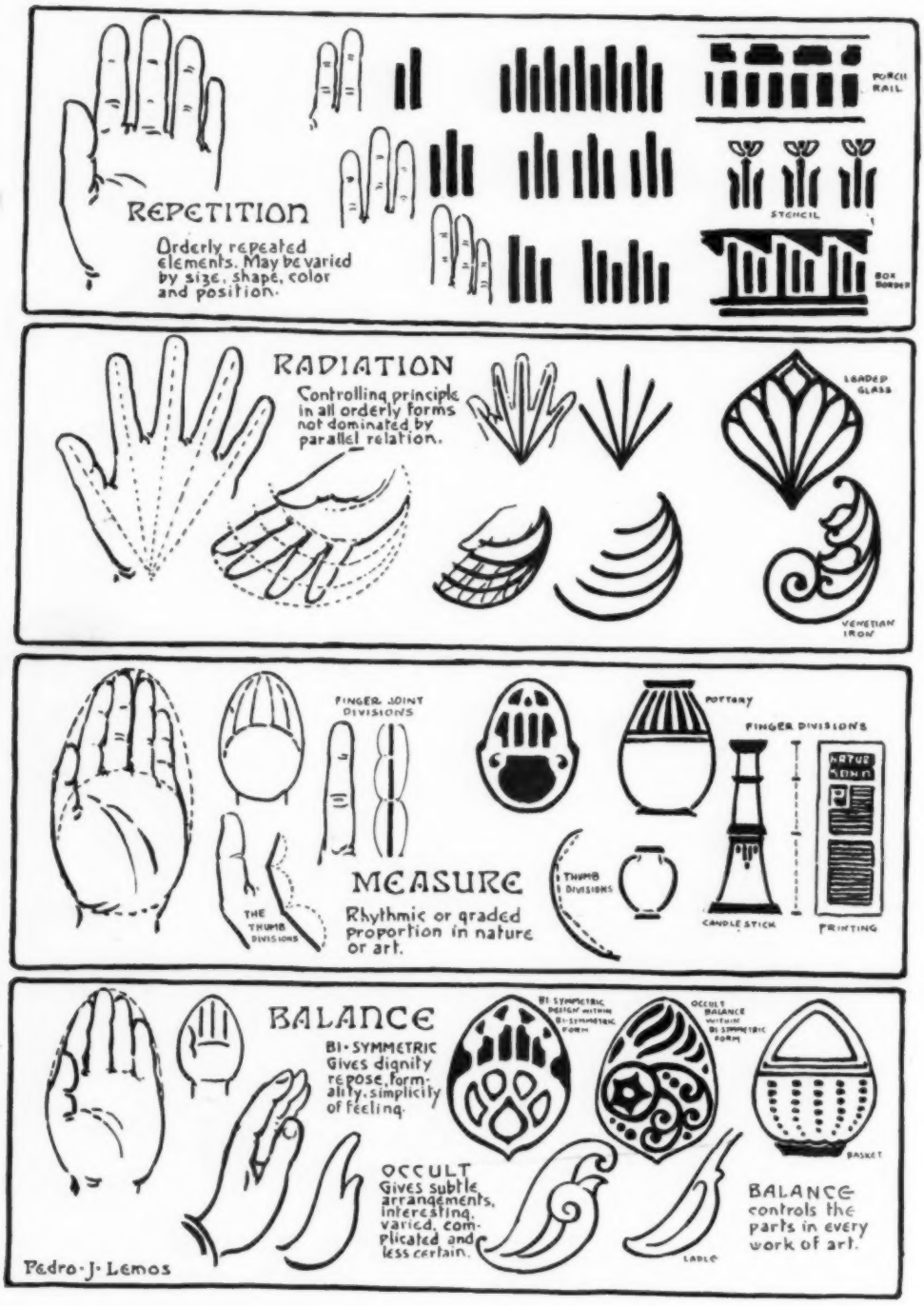
EGYPTIAN POSTERS BY THE MADISON HIGH SCHOOL STUDENTS
OF MADISON, WISCONSIN, BERNICE OEHLER, ART INSTRUCTOR.



DESIGNS MADE BY THE STUDENTS OF SKIDMORE SCHOOL OF ART, SARATOGA SPRINGS, N. Y.

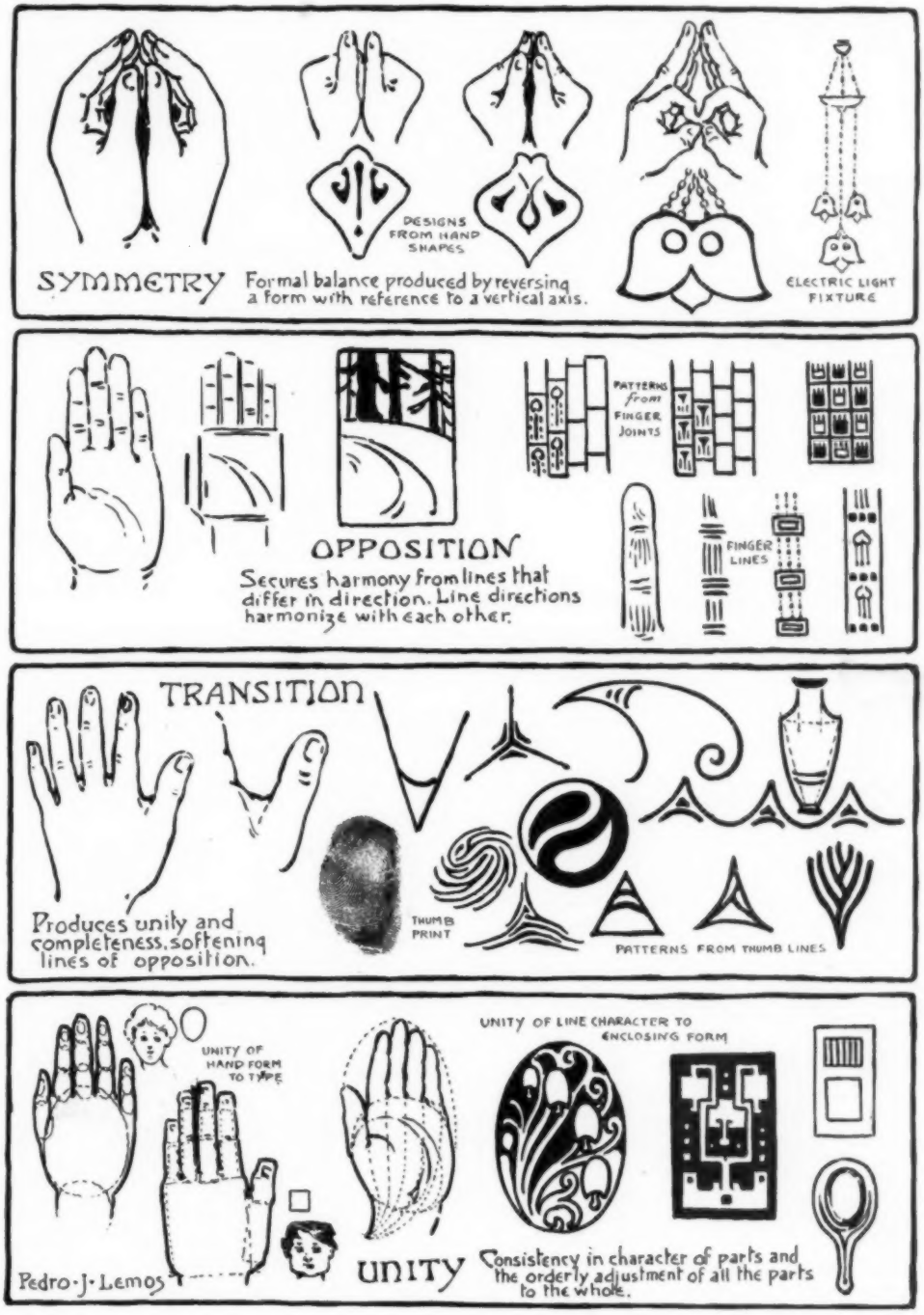


SPANISH NAIL HEAD ORNAMENTS OF THE 14TH, 15TH, AND 16TH CENTURIES. A FINE SOURCE FOR ROSETTE DESIGNS.



A HANDY DESIGN COURSE IN DESIGN PRINCIPLES

School Arts Magazine, October 1921


SYMMETRY
Formal balance produced by reversing a form with reference to a vertical axis.
DESIGNS FROM HAND SHAPES
ELECTRIC LIGHT FIXTURE
OPPOSITION
Secures harmony from lines that differ in direction. Line directions harmonize with each other.
PATTERNS from FINGER JOINTS
FINGER LINES
TRANSITION
Produces unity and completeness, softening lines of opposition.
THUMB PRINT
PATTERNS FROM THUMB LINES
UNITY OF HAND FORM TO TYPE
UNITY OF LINE CHARACTER TO ENCLOSING FORM
Pedro·J·Lemos
UNITY
Consistency in character of parts and the orderly adjustment of all the parts to the whole.

EVERY ONE CARRIES A SOURCE OF DESIGN PRINCIPLES
STUDY YOUR OWN HAND FOR A HANDY COURSE IN DESIGN

TEXTILE DESIGNS BY THE STUDENTS OF THE LAKEWOOD HIGH SCHOOL, LAKEWOOD, OHIO, UNDER THE DIRECTION OF ELIZABETH M. BARKLEY, TEACHER.

School Arts Magazine, October 1921

To the Point

COLOR IN DESIGN

As to the choice of colors in decorative design, so far as that is not narrowed by the particular conditions of the work, we must be guided by much the same considerations as would serve us in designing generally, and must, of course, think of appropriateness to position and purpose. Much depends, too, upon proportions of color, and a beautiful and harmonious effect may be produced in a room by keeping the color in a particular key, or even delicately varying the designs and tints of one or two colors. The same might be said in arranging a scheme of coloring for any particular piece of design—say, a painted panel or a textile pattern; although such things must ultimately be governed by their relation to other parts in any general scheme—circumstances necessitate their being often designed apart. Still, if the color of a pattern has been carefully thought out, or rather harmoniously felt, as a real organic thing, it is sure to fit into its place when its time comes.—Walter Crane

"ORIGINAL" DESIGN

Children (and teachers, too) often are possessed with the notion that design means the making of something odd, unique, original, different from anything in the heavens above or the earth beneath. Now it means nothing of the sort. Design has to do with the adaptation of means to ends, the bringing of diverse elements into a harmonious whole. If the result happens to be "original" it need not be rejected on that account, but originality is of secondary or tertiary importance. Beauty is the primary desideratum.—Henry Turner Bailey

PLANT STUDY SHOULD PRECEDE PLANT DESIGN

We can only raise our decoration to the dignity of an art by recognizing certain principles which appear to underlie all that is beautiful in Nature, and which seem to have been the guiding principles of all the great masters of Art in all ages. Ornamental or Decorative Art rests on adaptation, and there cannot be true ornament unless we employ art in adapting our details to the object to be decorated. This gives us the key to the right understanding of the difference between Decorative and Imitative Art. The former is subject to limitations from which the latter is free. Both are dependent upon the study of Nature, but the methods pursued differ materially. For instance: take any plant you like, and of which you desire to give a pictorial representation; you place the selected subject before you and copy exactly what you see, including accidentals of position, light, shade, and color; and in doing it the consideration of structure need not trouble you very

much. But, on the other hand, if you require a decorative work, you must adopt a different course; making yourself acquainted with general structure, order of growth, and all the facts connected with the plant, apart from accidents. In fact, you must endeavor to obtain a knowledge of the plant in its most perfect condition, to realize a true ideal of the object of your study.—FRANK G. JACKSON

DESIGN SYSTEMS

It becomes the function of a teacher to point out the way and call attention to the beauty of the scenery,—not to drive or push. It is very likely that there is no particular merit in any system or method for teaching design. In fact, the term *design* implies a wide margin of freedom for individual thought and effort. Work that is helpful to one pupil may not be for the best interests of another. A soil in which the rose will thrive is not necessarily good for the lily. To devise a "system" applicable by all and to all is farthest from the teachers' purpose. He may devise problems working from the simple to the complex, from the known and obvious to the unknown and difficult; but, the value of the problem is in the thought it frames, the principle it defines, the stimulus it furnishes.—ERNEST A. BATCHELDER

CONVENTIONAL DESIGN

"Beautiful ornament was never arrived at but by departure from natural form. And The departure is often deliberate. There are some who see in the conventions of the designer only a falsification of natural form. They ought logically to object no less to planting a vineyard, training the vines, pruning them, or otherwise interfering with natural growth, not letting them grow their own, but husbanding them in the way most conductive to good vintage. The ornamentist no more falsifies nature than the vine-grower does—he simply trains it to his purpose."—LEWIS F. DAY.

I Want to Know

When I studied design we made exhaustive studies in historic ornament applying many early designs to all sorts of surfaces. Why has this been dropped?

Every design student should be well acquainted with the design forms of all the past periods. This can be attained without "exhaustive" study and the forms should not become the only "stock in trade" of the designer. He should find his own personal design expressions, using the simplicity and beauty of the historic designs as a guide only.

What would you recommend as reference material for a school's design course?

A number of good books, an alphabeticon collection of good examples from books, magazines and papers, a collection of butterflies, birds, sea forms, flower specimens either dried or blueprinted, and a collection of designs, if possible, well applied to the various handicrafts.

I can understand the conventionalizing of flowers if they do not lose their connection in design, but why change the colors from the natural?

Consistency and adptability require that if the designer uses nature forms in decorating an object or flat surface, the lines and forms should be subordinated to that particular surface. If the natural color scheme harmonizes with the purpose, it should be retained; but if not, the color harmony should be also subordinated to the law of unity or eternal fitness. Note the quotations under "To the Point."

ON A CHILL DECEMBER DAY, 1620, THE PILGRIMS LANDED ON THE SNOW-CLAD SHORES OF NEW ENGLAND; AND, ACCORDING TO GOVERNOR BRADFORD'S ACCOUNT, "YE 25 DAY BEGANE TO ERECTE YE FIRST HOUSE FOR COMONE USE TO RECEIVE THEM AND THEIR GOODS." IT MARKED THE DAWN OF A NEW ERA.

GOVERNOR BRADFORD ANSWERED THE THREAT OF THE SAVAGE CANONICUS, A SNAKE-SKIN FILLED WITH ARROWS, BY RETURNING THE SAME SNAKE-SKIN STUFFED WITH GUN POWDER AND BULLETS. HE DEFINED NEW ENGLAND'S ATTITUDE TOWARDS DISTURBERS OF THE PEACE—FEARLESS, UNCOMPROMISING MAINTENANCE OF LAW AND ORDER.

From an Illustrated Brochure, "New England—Old and New," by
Courtesy of the Old Colony Trust Company, Boston, Massachusetts